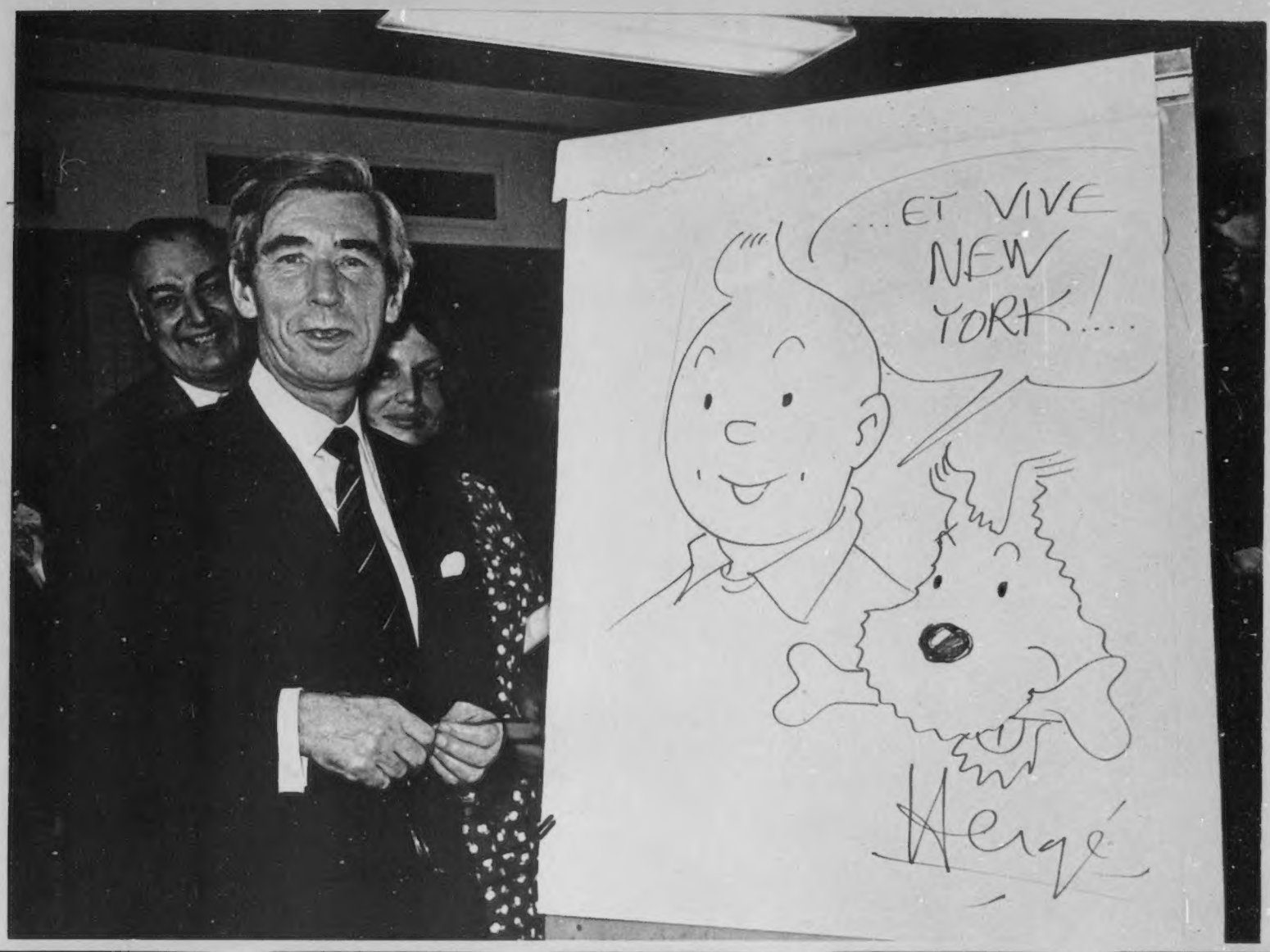
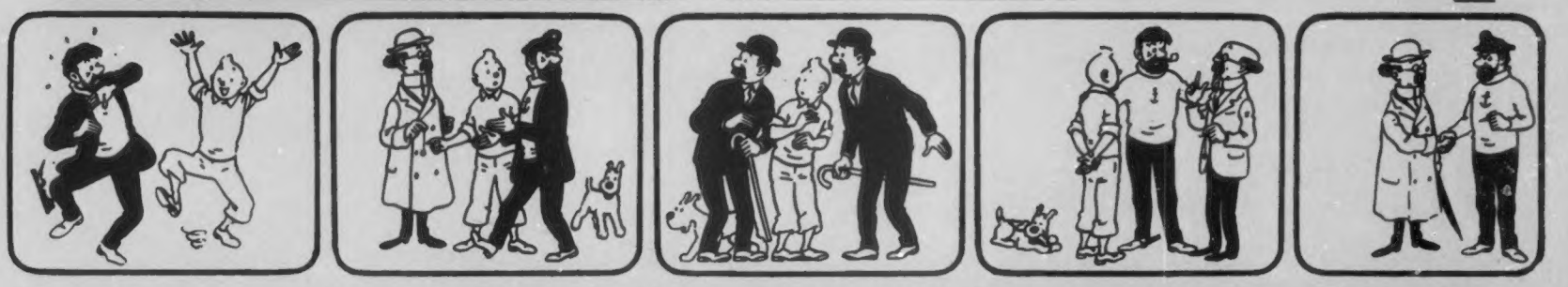
CARTOONIST PROfiles





At the first American International Congress of Comics held in New York this past April, your editor had the pleasure of spending a day with HERGÉ, the famed Belgian creator of the world-renowned character, TINTIN, whose exploits have entertained readers in many countries over the past 43 years. In this issue you will find an account of some of the things we talked about.

Issue No. 15 — Sept. 1972 **$2.50**

(Advertisement)

SGT. STRIPES... FOREVER

A New Salute to NEA Comics

The Spirit of '76 is alive in '72 in the new comic strip, *Sgt. Stripes . . . Forever*, by new artist Bill Howrilla. Revolutionary bigwigs and zany comic characters fight for freedom with a whole artillery of laughs daily and Sunday.

If you have an idea for a comic page feature, you're invited to send it to Tom Peoples, Comic Art Director, Newspaper Enterprise Association, 1200 West Third St., Cleveland, Ohio 44113.

Bertil Falk, an editor of the influential newspaper, KVALLSPOSTEN, in Malmo, Sweden, was a recent visitor to the CARTOONIST PROfiles office. KVALLSPOSTEN, some time ago, started DAILY publication of the Sunday Pages of U.S. comic strips in COLOR. The purpose of Mr. Falk's U.S. visit was to try and interest our syndicates in also furnishing color mats for the daily *releases of various comic strips. He brought along the photos you see on this, and on the opposite page, showing the lavish scale on which his newspaper advertised the fact that it was publishing comics in color each day. We were delighted to hear that this great innovation has boosted KVALLSPOSTEN's circulation considerably.*

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 15
September 1972

Table of Contents

Creator of Tintin	*4*
Pulitzer-Prize Winner	*12*
Publishing Event	*20*
"Skool" Yardley	*23*
News from Disney	*24*
Cartoonist Becomes Author	*32*
Integrated Strip	*40*
Story Strip History	*45*
ACBA Awards	*55*
Mexican Artist	*65*

P.O. Box 325,
Fairfield, Conn. 06430

CARTOONIST PROfiles is published quarterly (March, June, September, December) by CARTOONIST PROfiles Inc. Subscriptions and correspondence pertaining to them should be addressed to CARTOONIST PROfiles, P.O. Box 325, Fairfield, Connecticut 06430. Editorial office of publication is located at 1625 Railroad Avenue, Bridgeport, Connecticut 06605. Subscription rates: U.S. $8.00 yearly — Canada $9.00 — Foreign $10.00 — individual copies $2.50.

Copyright© 1972 by CARTOONIST PROfiles, Inc. Reproduction without written permission is prohibited.

Advertising rates on request.
Second-class postage paid at Bridgeport, Ct. 06602

(Advertisement)

When it comes to conversation

Prestype says it better!

Top syndicated cartoonists use Prestype dry transfer lettering to make conversation. Talk politically humorously, hard hat or soft hat. You'll create easier, faster, crisper with "easiest to use" Prestype.

Write for free 100 page catalog.

PRESTYPE®

Prestype Inc., 194 Veterans Blvd., Carlstadt, N.J. 07072

BERTIL FALK

the tintin story

This past April, the First American International Congress of Comics was held in New York City. It was co-sponsored by the National Cartoonists Society and by ICON, the International Comics Organization. David Pascal, the Foreign Affairs Chairman of NCS, and Claude Moliterni, the head of the French Comics Society, organized the Congress, and were helped mightily by a committee composed of NCS President Jack Tippit, Larry Katzman, Alfred Andriola, Lee Falk and Irwin Hasen. They were also assisted by the Newspaper Comics Council and by some of the syndicates.

One of those who attended the Congress was the famed Belgian cartoonist and writer, HERGÉ (George Remi), the creator of the renowned TINTIN. Fortunately, your editor was able to spend a day with Hergé during his visit, and to hear about his famous character which has entertained readers in so many countries over the past 43 years.

While he was in N.Y., Herge, along with several others, was awarded a bronze medal, especially designed and produced for the Congress, by the National Cartoonists Society. We are indebted to Pierre Servais of the Casterman publishing firm for permission to reprint the Tintin material we are including with this story.

HERGÉ

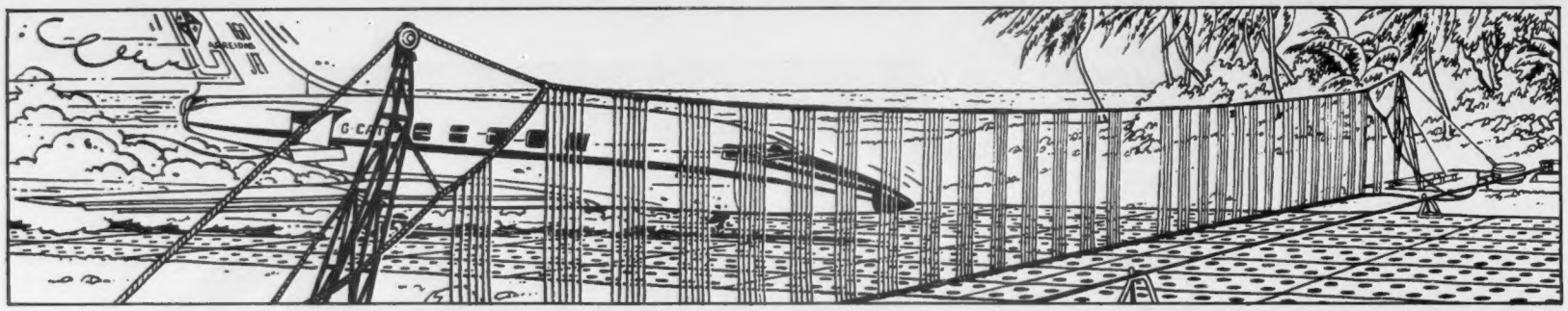
Hergé is the pseudonym of Georges Remi, born in Brussels in 1907. The first episode of 'The Adventures of Tintin and Milou' appeared in the pages of Le Petit Vingtième in 1929, and since then twenty-two Tintin cartoon books have been published.
The conception and production of a new Tintin book takes years. For months Hergé studies the background of the story ; his staff is employed on close research, and details of trains, ships, uniforms, animals and plants are gathered from all over the world. On one occasion he crossed the North Sea in a cargo boat to make authentic drawings.
Despite his success among adults, Hergé appreciates most his following among children.

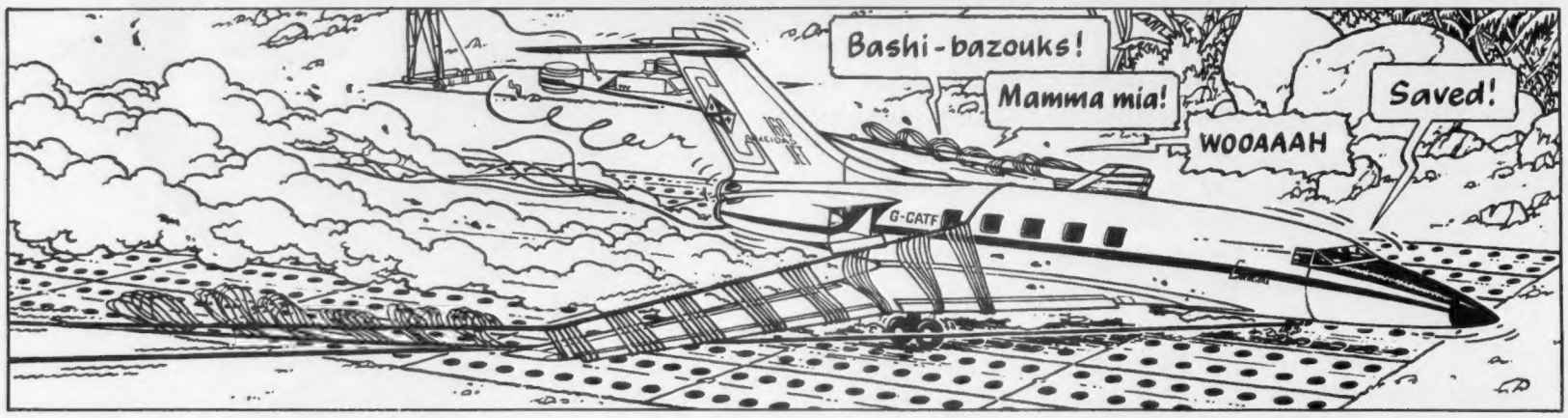
Each adventure contains some 700 pictures and about 8,000 words of text.

Q: How did it all begin — the saga of TINTIN, 43 years ago?

A: Well, to go back a little farther than that, in growing up I thought maybe I'd become a clerk or perhaps a photographer — there just wasn't a cartoonist's job in Belgium. I first got a job on a newspaper in Brussels, 'Le Vingtieme Siecle', as a bookkeeper. Some army service interrupted my newspaper career temporarily after this, but the publisher had noticed that I was always drawing for little Boy Scout magazines, so when my service was over he asked me to become a photographer and engraver. Sometime during my 3 or 4 years as an engraver, the publisher got an idea to run a supplement for children in the paper. It was to be just a regular-size newspaper page folded in four — he may have seen something similar in the U.S. Anyhow he asked me to be responsible for this new supplement which was to be called 'Le Petit Vingtieme'. A writer for the newspaper wrote a little story with children in it and I did the illustrations. But it turned out to be boring for me because I'm not an illustrator. In school I was a good pupil in languages, etc., but a bad pupil in drawing. This little continued story ran for three or four months and at that time the writer offered to do another one. But I said, "Stop — I'll do the whole thing by myself!" Thus, in 1929, I created a little fellow of about 14 — Tintin. I might say that the newspaper where I worked was a Catholic newspaper (both politically and religiously Catholic since there was a Catholic Party in Belgium) headed by a priest. Of course they were against Communism so Tintin's first adventure took him to Russia to fight Communism. That story was 'Tintin au Pays de Soviets'. For me it was a game to do both the story and the drawings. I read some books about Russia but sometimes in the morning I didn't know what was going to happen in the story that I had to finish that afternoon. But fortunately the story was a success.

Page from the latest TINTIN book 'Flight 714'





After that I was asked to send Tintin to the Belgian Congo. I'll have to admit that I never went to the Congo and I read very few things about it. Then came a third story, a fourth, a fifth, and so on. About this time I began to be conscious of the responsibility I had, when I advertised that Tintin would go to China for his next adventure. It seems that a priest, who was in charge of a group of Chinese students at the University of Louvain, had seen these preview announcements of the next story. He wrote me a very wise letter saying. "Be prudent, take care because the Chinese are very concerned about what you may say about their country. If you draw pigtails on the characters, and show a cruel people, they will feel very badly." This letter led me to ask the priest if he had a pupil who could help me. Through his kindness, I began to be friendly with a Chinese student, artist, writer, poet, dancer, sculptor, painter — he was all these things in one! I learned a lot of things about China and even learned to write a little Chinese. So this story turned out to be the first of my Tintin stories in which I felt that there was a real solid story construction. It was called, 'Le Lotus Bleu'.

After these early stories had appeared in the newspaper, the engravings were sent to a printing house which produced a hard-cover Tintin book. Then one day there was a change of management at 'Le Vingtieme Siecle', and the new owner said that the paper would no longer be publishing the books. But, happily, a friend of the paper was acquainted with the famous Casterman publishing house which had offices in Paris and Brussels (Tournai). So that firm has edited and published the Tintin hardcover books since about 1933 or 1934.

Q: I know that you have a number of people working in your studio at the present time. How much of the work do you do yourself?

A: Well, I wrote and drew everything in the books till sometime in the 40's. Then the war came along and we were occupied by the Germans. My drawings continued to be published in the newspaper but with the books it was different because we were short of paper. The first books sometimes ran to as many as 140 pages, which consumed a good deal of paper, so during the war my editor said, "Why couldn't you reduce the size of your drawing — by one-half — and then we could run them in color." The books would then be only about 62 pages, but they'd be in color, whereas, previously, they had been printed in black and white. I agreed, but as a result of this decision, my first books had to be changed to fit the new format, and I hired my first assistant at this time. Then came a second assistant because cartoons had to be rescaled, colored, etc. Then, I can say modestly, success came, I wanted more accuracy, we launched other related projects, so I set up a little studio with about 10 assistants, colorers, etc. Nowadays I'm becoming lazy. At first I worked all day long the year around — in those days Tintin went to foreign countries and I stayed at home. Now *I'm* roaming all over it seems —what with this Comics Congress here in New York, the time that I will spend in Florida afterwards, a rest in the Bahamas, and then back to Brussels in June. We launched two animated cartoon films and I'm working on a new Tintin book. Here's a funny thing — there have been 22 hardcover books in approximately 44 years, so that figures out to about a book every 2 years. But nowadays, because, as I said, I seem to be getting lazier, it takes about *4* years for a new one to appear.

But to get back to your question about what part of the work I do: I write everything myself and I draw all the characters personally — pencil and ink. The backgrounds, the colors, the lettering are normally done by the people in the studio. Occasionally I may have one of the assistants put a uniform or a costume on a character that I've drawn.

Q: I know you feel that the story *is the important thing. Would you say something about that?*

A: When I was about 7 in school I was telling stories to myself and drawing little cartoons to fix these stories in my mind. I didn't know anything about cartoons and nobody saw these drawings. I'm pleased when I can tell a story — I don't like to do beautiful drawings — to be an artist such as a painter — but rather, for me, the most important thing is *the story!* I use either the dialogue or the drawing with the one purpose in mind of telling the story — so everybody can understand it. It must be clear and readable!

Q: In case there are any readers who aren't familiar with all your

The Crab with the Golden Claws • King Ottokar's Sceptre • The Secret of the Unicorn • Red Rackham's Treasure • Destination Moon • Explorers on the Moon • The Calculus Affair • The Red Sea Sharks • The Shooting Star • Tintin in Tibet • The Seven Crystal Balls • Prisoners of the Sun • The Castafiore Emerald • The Black Island • Flight 714 • Cigars of the Pharaoh • Land of Black Gold

And another thing: how is it we can see our way down here? By rights it should be black as the inside of a cow.

I know. It's queer. It reminds me of that strange light in the Temple of the Sun.

But I think we've nearly reached our destination... Yes, there's the statue I was told about...

His lordship's "voices" have described the statue to his lordship, of course. Perhaps they've also been gracious enough to explain why it's so hellishly hot down here! Like a Turkish bath!

I don't know. Perhaps there's a spring of boiling water nearby...

Maybe they serve cups of tea, too!

It could be lava. We are very close to a volcano. Excuse me...

?

?

!

?

!

The eye... Press hard on the eye... The right one?... I see...

A secret passage! ...It's unbelievable! ...Pressing on the eye released a catch... We must go on.

In there? But...

I'll come last, Captain. You go, then I can lower the statue into place.

CRACK

characters, would you give us a little rundown on them?

A: Well, Tintin to begin with was a Boy Scout. I dreamed of being a hero, but as I couldn't be, I projected myself into this little hero Tintin. He was about 14 but now he looks like about 18, so he's grown about 4 years in the 43 years he's been around. That wouldn't be a bad recipe for all of us — every 10 years we get one year older! Tintin's not a superman — not too strong, but he's clever. I guess he's what we call in French a 'debrouillard' — someone who's clever and quick at getting out of a fix — resourceful, with plenty of gumption. He's loyal and faithful to his friends, he never lies, and he fights for orphans and widows. I suppose that makes him a hero. In his next book he's going to South America by the way. The story will be a mixture of all the things in South America including the Indians, United Fruit, Brasilia, revolutionaries, and so on. I read books, collect photos and watch the newspapers to get my facts. Tintin and his friends are always surrounded by what's happening in actual life.

At first he was alone with his dog, then he met for the first time an old ship captain who was a drunkard — Capt. Haddock. Through the good influence of Tintin, he's not a drunkard anymore — although he still likes his whiskey of course!

Then there's the scientist, Prof. Calculus — a little man, deaf but very clever, and who invented all kinds of gadgets such as a device for the radio-electric detection of gold, etc. Thanks to this para-science of the professor's, he found a treasure and with the money Tintin, Prof. Calculus, and Capt. Haddock bought a little old castle and lived together with a man servant and the dog.

Two twin private-detectives, equipped with bowler hats and moustaches — the Thompsons — are among Tintin's friends and of course there are, and have been, a great many other characters.

Q: How did you arrive at the pseudonym 'Herge' which you have used all these years?

A: First of all, my real name is Georges Remi. Years ago when I was working for those Boy Scout magazines I spoke about earlier, I dreamed of becoming a good cartoonist one day, and I decided to use a pen-name until that day came. I took my initials — 'R' and 'G', which taken together are pronounced 'Air-zhay' in French — or as I spelled it—'Herge'. In those early days I figured that some day I'd sign 'Remi' *proudly,* but as you see I keep the 'Herge'.

Q: I've known some cartoonists who have enjoyed getting the Tintin books in various languages, because it's such a good way to sharpen up their knowledge of those other languages. In my own case, I've bought them both in French and English at the 'Librairie de France' at 610 Fifth Avenue, in New York City. In how many countries has Tintin been translated? And what's his latest adventure called?

A: He's been translated in 18 countries, I think, and his latest adventure is 'Flight 714'.

Q: Would you say something about the popular weekly comic magazine TINTIN?

A: Yes, surely. My good friend, Michael Greg, is the editor-in-chief of the magazine. He has his own studio in Brussels, which includes various artists such as Hermann and Dany, and Greg himself both writes and draws a number of the strips which appear in the publication. Tintin himself, incidentally, doesn't appear in the magazine—it takes its name from the character, just as one of the comic magazines in Italy is called 'Linus' after the Charles Schulz character. Les Editions du Lombard publishes the magazine in Belgium. They also have an animated cartoon department, by the way.

The TINTIN books are published in the following countries :

Argentina :	JUVENTUD ARGENTINA,	Buenos Aires
Australia :	HICKS, SMITH & SONS,	Sydney
Belgium :	CASTERMAN,	Tournai
Brazil :	DISTRIBUIDORA RECORD,	Rio de Janeiro
Canada :	METHUEN,	Toronto
Denmark :	CARLSEN/IF	Copenhagen
Egypt :	DAR AL-MAAREF,	Cairo
Finland :	OTAVA,	Helsinki
France :	CASTERMAN,	Paris
Germany :	CARLSEN VERLAG,	Reinbek-Hamburg
Great Britain :	METHUEN,	London
Greece :	PEGASUS,	Athens
Iceland :	FJÖLVI,	Reykjavik
Iran :	PAT MARTY,	Teheran
Israel :	MIZRAHI,	Tel Aviv
Italy :	GANDUS,	Genoa
Japan :	SHUFUNOTOMO,	Tokyo
Mexico :	MARIN,	Mexico
Netherlands :	CASTERMAN,	Utrecht
New Zealand :	HICKS, SMITH & SONS,	Wellington
Norway :	SCHIBSTED,	Oslo
Peru :	DISTR. DE LIBROS DEL PACIFICO,	Lima
Portugal :	CENTRO DO LIVRO BRASILEIRO,	Lisbon
Singapore :	BOOKS FOR ASIA,	Singapore
Spain :	JUVENTUD,	Barcelona
Sweden :	CARLSEN/IF	Stockholm

Photo by G. Durand

Milton Caniff, unidentified cartoonist, Hergé, and Michael Greg, Editor-in-Chief of the weekly ***TINTIN*** *magazine, at the International Comics Congress in New York.*

New York Mayor John Lindsay contemplates a Mike Greg cartoon during a visit which the cartoonists from various countries made to his office.

Photo by G. Durand

BRUSSELS, PARIS, NEW YORK... PEOPLE LOOK ALIKE EVERYWHERE WHEN THEY SMILE!
N AND TO N.Y.C.- APRIL 1972
MIKE GREG
FROM tintin MAGAZINE.

ACHILLE TALON par Greg.

DES PIEDS A' LA TÊTE...

Comic Strip by Greg. The balloon in the last panel reads, "So what? Everybody has a right to lunch time!"

Ed Valtman

EDMUND VALTMAN, the Pulitzer Prize-Winning Editorial Cartoonist for the Hartford, Connecticut TIMES, covered the long road from his homeland in Estonia, through a displaced-persons camp, and finally to his present position 21 years ago, with courage and skill. In this story he tells some of his experiences and many of his thoughts about the editorial cartoon profession.

EDMUND VALTMAN ***Hartford Times Photo by Wayne Carter***

Q: I notice a lot of great caricatures you've done, here on the walls of your office at the Hartford Times. Would you give us a few of your thoughts about that very difficult art?

A: Well naturally it's best if you can get to see your subject in the flesh — and that first impression of his overall characteristics is the most important one. You note what's outstanding—the nose, the chin, maybe he has a different kind of big eyes, etc. If your subject has particularly strong features, your preliminary sketch may turn out to be pretty close to your finished drawing for the paper. But, as a rule, when I go sketching, I often end up with a more or less realistic sketch rather than a caricature, because the subject hasn't outstandingly different features. Then when I'm back at my drawing board at the paper, I am able to recall that first, fleeting impression I had of him, and can alter the realistic sketch to make it more of a caricature. Normally, I only see local politicians in person, and have to depend on sketching from photos or from TV for the international figures that I don't see often. Sketching from TV is particularly good because the person you're drawing is moving around, and you get the same impressions you would if he were in front of you in person. I try to use a number of photos taken from different angles, rather than just one shot. Another thing—I find it's best to get an impression from a little distance. You lose the dimensions when you look at a man from too close a distance. When you're 15 or 20 feet away from him, you can see more accurately what kind of a nose he has, and can note the particular kind of construction of his face, etc.

I might say at this point that the great amount of sketching I've done has helped me a good deal with caricaturing. I used to go to the open-air markets in Europe and sketch regularly and I can say that I was very bashful about doing it at first. To begin with, I went there with a

friend who stood in front of me, and I'd put my pad up against his back, and peer out at interesting subjects. Naturally, the more I did, the more I enjoyed it. Nowadays, when I have to wait somewhere for my wife who's shopping for a dress, I get out my pad and sketch. In my cartoons, I try to make the various people recognizable without labels. Sometimes even newspapermen don't recognize faces they see in the paper every day, and want cartoon figures labelled. This is always mildly irritating.

Q: I know it was a long road from your boyhood in Estonia to being a Pulitzer Prize-winning editorial cartoonist in a strange country. Would you tell us some of the steps along that road?

A: Well, as a small country, we, in Estonia, were always interested and concerned about what was happening all over Europe, before World War II. It was very important to us what the bigger countries did and we always had our eyes out. Naturally, a big country looks very casually at a tiny country, but not so the other way around. All the names of prominent European statesmen were familiar to me — Briand, Baldwin, MacDonald, etc.—and at the age of 10 I began to follow politics closely. My brother was a cartoonist who did all kinds of cartoons—editorial, political, humorous — and this of course influenced me. Unfortunately, he was mobilized by the Russians during the war and was killed later. There's another thing that undoubtedly ties in with my later becoming an editorial cartoonist. In high school my primary interest for a long time was literature. I was trying to write and wanted to become a fiction writer at one point. Later, I began thinking of painting and caricaturing, and of course this latter interest was strongly influenced, as I've just said, by my brother, and by all the cartoon books that he had. I knew of the German cartoonists, the French ones such as Daumier, etc. It seems that I was very serious at an early age, and even philosophy interested me a good deal.

As far as art training is concerned, I studied with a couple of artists—a painter and a sculptor—in their private studios, during my teens, and I spent 3 years at an art school in my hometown, Tallinn, the capital of Estonia. My first cartoon appeared in a children's magazine when I was 14. I sent in many and only a few were accepted. Later I started illustrating funny stories in the magazines, and eventually did editorial cartoons.

Q: What eventually caused you to leave Estonia?

A: Our country was occupied by the Russians in 1940 and they stayed until war broke out between Germany and Russia. At that time, in 1941, Germany pushed the Russians out of our country, and for the next 3 years we were under German military government. In 1944, when the Germans were rolled back themselves, my wife and I decided we would have to leave Estonia.

We were first put in a refugee camp near Danzig, and eventually our Estonian group wound up in a DP camp in Southern Germany after the war ended. There were 4000 of us, and we started organizing things—we had sports going, had our own theater, and our own newspaper for which I did the cartoons.

Edmund Valtman's Pulitzer Prize-Winning Cartoon. The prize was given in 1962 for work done during 1961.

'I'm sorry, Martha! But in a campaign every word uttered can make a difference!'

Then in September of 1949 we were able to come to the U.S. because of the help of certain church organizations which arranged for sponsors for us. Most of those of us who were professional people hardly expected to come over and be able to work in our own field, so many of us learned manual skills. Those who knew a particular line taught others, and I remember that I took a course in engraving. We (my wife and I) finally got a sponsor and I wrote him that I would be glad to do gardening for him, although I wasn't a professional gardener. He was very agreeable so we came over to New Jersey. While there, I started doing cartoons on my own time and sending them out.

I began to aim at papers like the N.Y. Sun and The Tribune but they told me they had their own cartoonists. The local paper in Asbury Park said they used syndicated cartoons and couldn't afford a regular man. So I tried greeting cards and took some to Norcross in New York but they couldn't use me either. I even did drawings on sweat shirts, and after two years passed, I figured that I should make a change. We happened to be visiting some friends in Connecticut and they recommended that I try Hartford. Well, we did because we liked the city and considered it the most European town we had seen. Luckily, my wife went to work first, so we didn't starve to death. I did about a dozen cartoons and took them in to the Hartford Times. That was in September of 1951. They asked me to try out for a couple of months, but after a month had passed, they decided to make the assignment permanent. So, fortunately, I've been there ever since.

Q: I imagine you had a lot of trouble getting familiar with local *political issues at first, didn't you?*

A: Yes — my situation was just the opposite of that which the average cartoonist faces to begin with in this country. He usually starts by drawing about these local issues, and works up to subjects farther afield later on. But of course, coming from Estonia, I didn't know anything about these local subjects and very little about national affairs. So I started with those international subjects about which I had done editorial cartoons in my homeland. Naturally, in recent years I have done much more on a local basis.

'Miss Davis, I'm leaving for my new secret mission. If the press wants to know my whereabouts, you know . . .'

Q: You wanted to say something about your approach to editorial cartoon ideas, didn't you?

A: Yes—my approach from the beginning has been, hopefully, a subtle one. I let the characters in my cartoon say that something is bad or that something should be done to correct it, rather than preaching to them in the form of my own words in a caption. And I try to leave it for the reader to discover the final meaning himself. I attempt to direct him so he'll come to his own conclusions. When various thoughts come from the mouths of characters in the cartoon, the reader identifies more easily with the idea—otherwise he'll say that the cartoon is just an editorial opinion stated by the cartoonist himself. Readers get pleasure out of saying, "I discovered it!"

Q: I believe you've said that writers sometimes feel that they're on a loftier plane than the editorial cartoonist. Could you say something more about this?

A: Some of them seem to think that cartooning is just fun, and they don't realize that with humor you can make a point. A few writers like to appear as holy men who are giving the public the plain truth. But I've discovered in my reading that these same writers are caricaturing or exaggerating and propagandizing by adding certain adjectives, etc. to their stories. However, when you do a cartoon, the reader knows exactly

what you're saying. And he's not always aware of the caricaturing aspect hidden in some written material. We cartoonists are poking fun, taking affairs light-heartedly, and readers know it.

Q: When editorial cartoonists get together, do you do a lot of shoptalking?

A: Not nearly as much as I would like. For instance, a few years ago when there were a lot of demonstrations and violence taking place, all the cartoonists were doing something almost every day on this subject. But this was never discussed when large groups of editorial men got together for a meeting. I would like to have heard a discussion as to why one cartoonist had felt that demonstrations were the way to change the old order, and why another cartoonist felt that the method was all wrong.

It's fine to discuss the technical side of cartooning but I would also like to take up the philosophical aspect of the business—why you approach an idea a certain way, etc. Speaking of these demonstrations, although we're supposed to be a free country, at times it seemed that we were in a totalitarian one. If you didn't agree with the demonstrators, you weren't listened to and they'd yell you down. And whenever I'd

Hartford Times Photo by Wayne Carter

Ed Valtman with a collection of his caricatures on the walls of his Hartford Times office.

'I'm so glad you could drop in, Gromyko-san'

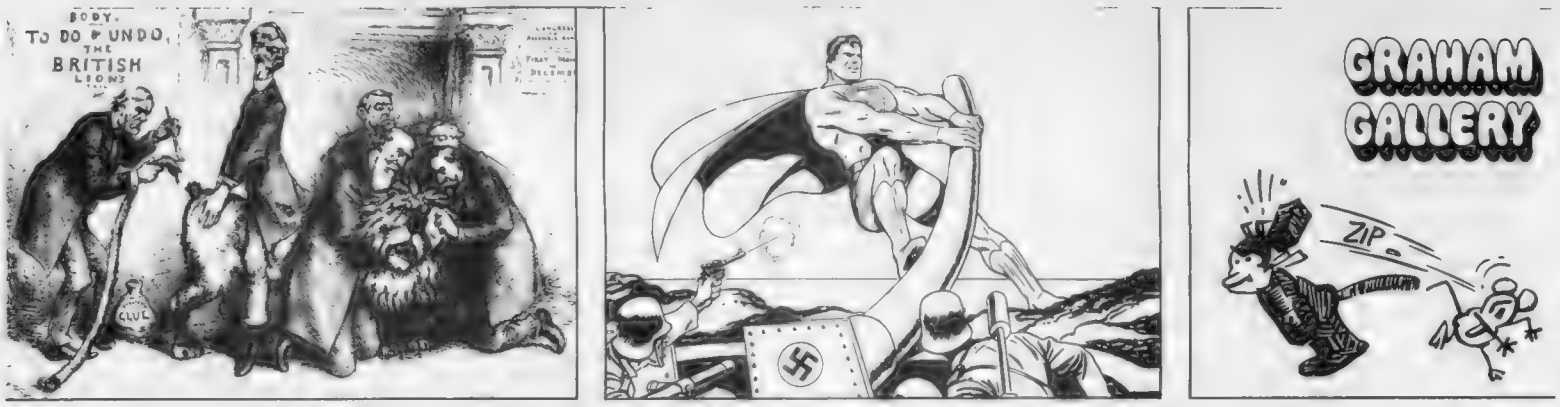
Valtman did this cartoon in the style of the old-fashioned family picture for his own amusement.

bring out a different point of view, it was looked on as a crazy idea. In my own case, I started far left on basic questions, but often I see that some liberals are proceeding on dogma alone, without observing that real life situations may demonstrate something different than what they're saying with their dogma. It's not good—just giving out with fine words and slogans. By the way, you can include a cartoon I did about free speech.

Q: You mentioned that you've occasionally noted instances where big corporations have tried to influence what the editorial cartoonist does. What about this?

A: Let's say that a cartoonist has done a cartoon which a certain company doesn't like. I've heard of cases where the company's public relations people have sent a bunch of papers to a newspaper's publisher, purporting to show how the cartoonist was wrong, and supposedly demonstrating that what he did wasn't in the public interest. They haven't come directly to the cartoonist, but to the publisher, who may have then contacted the editor. As a result, he probably will be much more wary of controversial cartoon ideas in the future. ●

The cover of the catalogue for the exhibition at The Graham Gallery.


BODY.
TO DO & UNDO
THE
BRITISH
LIONS
CLUE
GRAHAM
GALLERY
ZIP
CARTOON & COMIC STRIP ART
HOW TO PROTECT YOURSELF AGAINST SLIPPERY SCATTER RUG
A
B
C
D
E
F
G
H
I
J
K
L
MARGARET TRUMAN (A), SAILING FOR EUROPE, SINGS FAREWELL, AND ANCHOR LIFTS SACK OF AMERICAN WHEAT (B)-- NEHRU (C) LOWERS SELF TO REACH WHEAT...
...AND TURNS ON MOVIE CAMERA (D), WHICH FOCUSES ON ESTHER WILLIAMS (E), WHO DIVES OFF BOARD (F)...
...TILTING AMBASSADOR O'DWYER'S HAT (G) AND DROPPING MEXICAN HOT TAMALE (H) ON IRANIAN OIL HOUND (I)-- HOUND IN PAIN, LETS GO OF BONE (J)...
...AND ROY CAMPANELLA'S GLOVE (K) SPRINGS UNDER YOU TO CATCH YOU AS YOU SLIP ON RUG (L)-- SLIP ONLY WHILE APPARATUS IS IN OPERATION.

Jerry Robinson with the late Rube Goldberg.

JERRY ROBINSON ('Still Life' and 'Flubs & Fluffs') whose story you read in Issue #13 of CARTOONIST PROfiles, recently completed an enormous amount of research, the results of which will be of considerable interest to cartoonists. One is a book, the cover of which is reproduced on the opposite page, which was scheduled to be published by G. P. Putnam's Sons this past summer. Jerry also wrote the catalogue for an exhibition of 'Cartoon & Comic Strip Art' held at a major New York Gallery, The Graham Gallery, this past April. Some of the cartoons and comic strips which were in the exhibition are still for sale at the gallery located at 1014 Madison Avenue, New York, N.Y. 10021. Their phone number is (212) 535-5566. They are anxious to strengthen their own collection of cartoons, and look forward to further purchasing or taking on consignment exceptionally fine examples of the cartoonist's art.

★ THE COMICS ★

AN ILLUSTRATED HISTORY OF SEVENTY-FIVE YEARS OF COMIC STRIP ART

by Jerry Robinson

Contributors:
Alfred Andriola, Milt Caniff,
Lee Falk, Hal Foster,
Vincent T. Hamlin, Johnny Hart,
Harry Hershfield, Walt Kelly,
Mell Lazarus, Charles Schulz,
Leonard Starr, Mort Walker,
Chic Young.

We are including some of the conclusions about our profession which Jerry Robinson came to, after months of thought and research, in the following conversation with him.

Q: What was your approach in writing this history of the comic strip?
A: To try and see the comic strip as a genuine art form—but not in any pompous or pseudo-art way. It *is* a legitimate art form so recognized—if not by us cartoonists, by others. Somehow we cartoonists have thought that maybe something we do every day, or something we produce that prolifically, isn't an art. If comic strips are an art form, then they have to be placed in the stream of art history, and they have to be related to the art tradition, and we have to see how they developed. At various periods of time, the means by which the artist expresses himself has changed. It has changed because of the social time, the technological time, etc. During the renaissance the artists were easel painters or muralists, and they worked primarily for the state or the church, because these institutions, along with the kings, were the ones who supported the artists. So other art, was just not produced—art work to be reproduced or to be seen. But once technology got involved, those same artists who had been working for the church began to do woodcuts and they began to work for publication. They found other expression for their art, in other words.
Then when the proliferation of prints began, and there were simple presses, the artists began to do 'broad sheets'. These were, in effect, *cartoons,* a series of etchings or lithographs on a particular subject. They were sold from town to town and perhaps there were 3 or 4 of these together in a portfolio. Goya, Hogarth, Rowlandson, Dore and Cruikshank were among those who did these sheets. Nobody thought of these men as cartoonists—they were artists. An artist works in whatever medium he thinks he can express himself in. Once reproduction came in, some artists expressed themselves in new forms. These became part of our heritage when our country started—we drew upon the English and French tradition. Franklin, as we know, was one of our first cartoonists—he began to draw simple cartoons to make a political point. Our first tradition here was from a strictly editorial point of view—the artist-cartoonists were pamphleteers. We didn't have the technology of book publishing here but once that sprung into being, we began to develop our own illustrators, and our own magazines such as Life and Judge. The newspaper tradition was different—relatively new historically with papers coming into being in the 1700's.
These broadsheets I just spoke of were the means of communication, and of story-telling, and some of the men who did them made out very well when these series were sold from village to village. Very little in the way of books was available, and of course there weren't newspapers, radio or TV, so people depended a lot on broadsheets—they were the popular art form, done by the great artists of the time.
When I began to research into the early days of cartooning, I found that so many of the early cartoonists were painters—and very fine ones. I had never before realized that Lyonel Feininger, whose paintings I had admired many times, was a cartoonist. One of the early great painters was George Luks, who took over 'The Katzenjammer Kids' for several years after Dirks left that feature. Feininger was doing cartoons all the time he was painting—he and fellows like him thought of their cartooning as just another aspect of their work, and regarded it just as seriously as their painting. Luks, incidentally, gave a lot of credit for his success in painting to the disciplines he had learned as a cartoonist—the handling of line, etc. In other words, I found considerable overlapping, and not the clear demarcation between so-called art and cartooning, as many people have grown to see it these days. It was just another form of expression, and, happily, it turned out to be very commercial because the newspapers found it sold papers, but that didn't make it any less of an art. Incidentally, this point about art and cartooning isn't just stated flatly in the book—I've tried to make it apparent by numerous examples.
Q: You've said that cartooning has its place in our literary history too, haven't you?
A: Certainly. In the comic strip we have a unique art form which is a combination of pictures and words, and not just pictures alone. There's a blending of two major disciplines here. The whole evolution of the comic strip was a striving to bring these two elements together in some cohesive form and balance. Men like Chester Gould, Al Capp, Schulz, Caniff, Kelly, Walker are very much a part of our literary heritage, and I was able to cite sources indicating how their humor relates to other forms of humor in other fields which have always been considered art. The use of the grotesque that we laud in something like 'The Hunchback of Notre Dame', or in the characters of Dickens, is similar to what we see in Chester Gould's gallery of grotesques. I think Capp's satire is comparable to that of Twain, Sterne and others.
Another thing I've learned is that so many of the men we know only as cartoonists are trained artists—and very fine artists! They paint very well in their spare time but if they had devoted their lives to it, they would have been equally good at painting.
Cartooning encompasses more facets than fine art or film making does. The cartoonist illustrator does all the jobs of the filmmaker, he's the producer, the director, cameraman, script-writer, editor, set man, scenic director and others—and that's why comic strips have produced so many individual geniuses.
It's vital to the understanding of the comic strip to place it sociologically. They are a product of their times. In the book I have devoted several pages at the beginning of each decade of the history to defining just what each of these decades or ages was like. In other words, I've tried to indicate the temper of the times. It then becomes apparent how the strips which were introduced during various decades fit in with those times. ●

"SKOOL" YARDLEY ... Our Man on the Corner

BIG DAY FOR YOU, NORBERT! FIRST DAY YOU'VE COME TO SCHOOL WITHOUT YOUR MOTHER BRINGING YOU!
I WAITED FOR FIVE "WALK-DON'T WALK" SIGNS... ALL BY MYSELF!
YOU HAVE TO LEARN TO DO THINGS FOR YOURSELF! IN 1927, CHARLES A. LINDBERGH WAS THE FIRST MAN TO FLY FROM NEW YORK TO PARIS... ALL ALONE!
YES, BUT HE DIDN'T HAVE TO GET THERE BEFORE THE LAST BELL!
DE FUCCIO - TOTH

Here are three samples of a strip featuring a big-brother-type crossing guard—"Skool" Yardley. They were done by a well-known editor and writer, Jerry DeFuccio of MAD, and by noted artist, Alex Toth, whose comments on storytelling in the strip medium were featured in Issue #13 of CARTOONIST PROfiles. Jerry says his contention is that the syndicates are ready for some real *kids, for a change.*

"SKOOL" YARDLEY ... Our Man on the Corner

I SEE YOU MADE A MODEL OF THE "MAYFLOWER" IN WOODWORK SHOP, STRUDWICK!
IT STARTED OUT TO BE THE "MAYFLOWER", SCHUYLER...
STOP
IT WAS COMING OUT ALL WRONG, SO I MADE IT INTO THE "SPEEDWELL", INSTEAD!
"SPEEDWELL"?
YES, THE SISTER SHIP OF THE "MAYFLOWER"; IT WAS UNSEAWORTHY AND HAD TO TURN BACK TO ENGLAND!
IN THAT CASE, YOU'VE BUILT A VERY AUTHENTIC MODEL OF IT!
DE FUCCIO - TOTH

"SKOOL" YARDLEY ... Our Man on the Corner

THAT'S A NICE ALBATROSS COSTUME, OTIS! LEAVING THE BIRD PAGEANT SO EARLY?
YUP! TROUBLE IS AN ALBATROSS HAS A WINGSPREAD OF TWELVE FEET...
...EVERYTHING WAS FINE.. UNTIL I TRIED MY WINGS BACKSTAGE..
..STAIRCASE THERE IS ONLY SIX FEET WIDE!
SIDE
DE FUCCIO - TOTH

What's Doing at Disney?

Animation is Alive, Well – and Profitable – at Walt Disney Productions

Animation Director WARD KIMBALL stands by Mickey & Minnie Mouse as they looked when he first came to the Disney Studio as a 20-year-old art student in 1934

ED BLACK who wrote the following very informative story about top-animator WARD KIMBALL, and about activities at WALT DISNEY PRODUCTIONS, has had a varied experience in the communications field. He has done newspaper editorial cartoons, and has been a news broadcaster and disc-jockey in a number of cities near his home base in Youngstown, Ohio. At the time of this writing he is in Hollywood, and in frequent contact with the Disney people he speaks about in this article. We appreciate very much also the cooperation of the Disney organization in bringing details of all the interesting developments at the studio to our readers.

by ED BLACK

The art of animation in the United States has been through hard times during the last 15 years. Debuting in a comparatively crude style in the fledgling era of films circa 1905, animation reached its zenith in the 1930s under the aegis of the late Walt Disney and such other producers as Paul Terry, Leon Schlesinger and Walter Lantz.

Following World War II economic problems began to set in, television entered the scene and profits for animation — and live-action films as well — began to taper off. By the mid-fifties animators were joining the ranks of the unemployed in droves. Studios such as Warner Brothers, MGM and Universal simply closed down their animation departments.

During the "golden age of animation" the late Walt Disney had built a huge; modern air-conditioned studio in Burbank where close to 1,000 artists toiled solely on animated shorts and feature-length productions. Since the end of World War II Walt Disney Productions has gradually switched to more live-action production and less animation.

Nowadays, as one strolls over the neat, sylvan Burbank lot, the evidence of the switchover is readily visible. Four spacious sound stages have been built where a parking lot used to be. On the backlot the usual outdoor film settings have been constructed: a western town, a contemporary small town and a residential neighborhood.

The Animation Department at Disney's is still active, though its ranks have shrunk considerably over the last 30 years from 1,000 artists

to about 50.

One of the best spokesmen on animation is Ward Kimball, a bespectacled Oscar-winning producer-director of Disney animated productions. He is considered by his colleagues as one of the top animators in the business. Kimball came to the Disney studio in 1934 when he was 20 and has been associated with animation there ever since.

When asked the main reason for the curtailment of animated production, Kimball quickly responds, "The cost coupled with a shrinking market."

He explains the Disney classic "Snow White and the Seven Dwarfs" released in 1937, cost $1,700,000. The 1942 release "Dumbo" cost $950,000. On the other hand, the very popular 1968 film "Jungle Book" ran up a $4,000,000 bill.

Kimball says all of the research and work that went into "Bambi" cost $3,000,000. The film was released in 1942 after five years on the drawing boards.

"Making a film of that sort today," he adds, "would be out of sight."

Kimball, who resembles a small-college economics professor, explains, "Animation is now secondary here at Disney. If all goes well, a live-action feature can be completed in six weeks to a year. A feature-length animated film takes from three to six years."

© MCMLXIX WALT DISNEY PRODUCTIONS
World Rights Reserved

M. C. Bird, animated star of the Disney cartoon featurette, "It's Tough To Be A Bird", shows one of the reasons man first started to dislike birds—he can't fly. This film, designed and directed by Kimball, received an Oscar as Best Cartoon of 1969.

And now even live-action film production is becoming secondary at Disney Productions. The organization is still the beehive of activity it was 30 years ago, if not moreso. Disney Productions is actively engaged in the design of the 27,500-acre Disney World in central Florida, a portion of which opened to the public last October; a ski resort in central California (the planning and development of which has been shelved at present pending legal decisions which, at this writing, have not yet been made), a new school of the arts which began sessions last September on a new campus in Valencia, 30 miles north of Los Angeles. A portion of Walt Disney's estate went toward the development of the school called California Institute of the Arts; and there is the constant augmentation and remodeling of Disneyland in Anaheim.

The development of the amusement areas has the wholehearted support of Disney stockholders.

Kimball says, "A cheer went up at a recent meeting of stockholders when Card Walker (executive vice president and chief operations officer of Walt Disney Productions) announced the filmed product will decrease from 40 per cent to 20 per cent of our total output."

(In 1955 film was 75 per cent of the total Disney output).

Kimball explains the development of recreational areas is much less of a risk than films.

"Participation is more fun for the public than observation," he adds.

Although the production of animated films has diminished at Disney Productions, those still active in it are quite busy. Disney veteran artists Les Clark and Ken Petersen supervise the educational-industrial production unit. The films made by that group are primarily for use in schools and sponsored by such corporations as the Upjohn Company, which spent $1,500,000 on four 10-minute color films concerned with physical and mental health. For the American Iron and Steel Institute this unit produced a 20-minute film which explores the history, manufacturing methods and economics of the steel industry. The educational-industrial unit has also produced a 10-minute animated film for the Population Council on family planning and population control. Other organizations which have sponsored animated films are: Kimberly-Clark, the U.S. Government and the American Telephone and Telegraph Co.

Even some of the Disney classics produced in the '30s are being taken out of the vaults and employed for educational purposes. The 1934 Oscar winner "Tortoise and the Hare"

© MCMLXVIII WALT DISNEY PRODUCTIONS
World Rights Reserved

Story Man, Ken Anderson, explains storyboard layout to a studio visitor.

will teach children perseverance. The 1932 classic "Three Little Pigs" demonstrates irresponsibility versus thoughtful planning, wise use of time and keeping a positive attitude. The best animated film of 1939, "The Ugly Duckling," will teach optimism.

To distribute these films and other educational materials, the Walt Disney Educational Materials Co. was established in 1967 in three U.S. cities and six foreign countries. This subsidiary also distributes a backlog of the Disney nature films. A research and development unit has been established to further explore and develop audio-visual educational materials.

Of course the Animation Department continues to produce films for entertainment. Kimball has been well rewarded for his latest cinematic endeavors. In April, 1970, Kimball walked on stage at the Academy Award presentations to receive the coveted statuette for his film, "It's Tough to be a Bird." He designed, directed and co-authored the 21-minute featurette combining live action and animation. Co-writer was former animator Ted Berman.

"It's Tough to be a Bird" was produced with two-thirds animation and one-third live action. The combination method was resumed in the mid-forties at Disney to keep costs down yet still have portions of a film animated.

"Anything produced with over 12 minutes of animation is considered wasteful," Kimball says of today's production methods.

In producing the bird picture Kimball utilized three elements: animation, photo animation and collage. A Disney Studio release describes Kimball's bird featurette as a "wild departure from the normal animated fare placed before the public today." In essence, this summarizes the majority of animated films Kimball has designed and directed. He received an Oscar in 1953 for development and direction of "Toot, Whistle, Plunk and Boom," which utilized the limited animation style. In that year he also designed and directed the first three-dimensional animated cartoon, "Melody," which featured surrealistic characters and objects.

During 1970, Kimball directed the animated sequence in the latest Disney musical film, "Bedknobs and Broomsticks," starring Angela Lansbury of "Mame" fame on Broadway.

"That sequence is the best example of combining live action and animation we've done thus far," Kimball says.

For this the sodium screen process was used. The actors were filmed before a yellow screen with two cameras. One camera contained film sensitive to the actors; the other: sensitive to the screen. The result is that one film has actors only and the other has white silhouettes. Each frame of film with the white silhouettes is enlarged and the animated characters are then drawn on regular paper as overlays, Xeroxed on clear sheets of acetate thereby synchronizing the action of the humans and animated characters. The animation is then rephotographed with the film containing the actors.

Kimball also directed the title sequence for "Million Dollar Duck," released last summer. The film is based on a short story written by Ted ("Hazel") Key.

M. C. Bird says, "A bird's bag is not an easy one." Even though we have lived side by side for thousands of years, man has constantly tried to emulate, employ, eat, eliminate and encage his feathered friends, proving "It's Tough To Be A Bird".

© MCMLXIX WALT DISNEY PRODUCTIONS
World Rights Reserved

©MCMLXV WALT DISNEY PRODUCTIONS

Character model sheet shows development of King Louie as he appears in Walt Disney's feature cartoon, "The Jungle Book".

© MCMLXVIII WALT DISNEY PRODUCTIONS
World Rights Reserved

Scene from "The Aristocats", the feature-length cartoon set in 1910 Paris. It's about a family of cats that inherits a fortune.

"Bedknobs and Broomsticks" was released this past Christmas.

And Kimball is now producing and directing a TV show called "The Mouse Factory", which is seen on various weeknights on NBC-TV.

He is also planning a display with RCA for the Florida Disney World which will involve a laser beam and a huge screen.

The newest plan on Kimball's drawing board is a featurette tentatively titled "Play Now, Work Later." It laughs at the problem of leisure time. It will, of course, be partly animated, featuring a cartoon dog in the central role.

Kimball's accomplishments in animation are impressive. He was a 20-year-old student at Santa Barbara Art College with hopes of becoming a magazine illustrator when he applied at the Disney Studio. His first day on the job was April Fools' Day, 1934. He animated in "Snow White and the Seven Dwarfs" and served as supervising animator for the Beethoven Pastoral Symphony sequence in "Fantasia." He designed and animated the Jiminy Cricket character for "Pinnochio," the three crows in "Dumbo," the tea party sequence in "Alice in Wonderland," which featured a very Ed Wynnish Mad Hatter. Kimball also designed and animated the friendly mice and Lucifer the Cat in "Cinderella."

In 1954 he was put in charge of the "Tomorrowland" segments of the Disneyland network television show on ABC for which he produced and directed five one-hour color science films. One of them, "Man in Space," won a television "Emmy" award. In the late fifties Kimball produced and wrote the script for "Babes in Toyland," from the Victor Herbert operetta.

Kimball's talents are not confined to the drawing board. He is the organizer of a jazz band, the "Firehouse Five Plus Two," which specializes in Dixieland sounds. The

Surrounded by story boards from Walt Disney's "The Jungle Book", director Woolie Reitherman, kneeling, conducts a story conference with animation director Frank Thomas, story men Ken Anderson and Larry Clemmons, and animation director Milt Kahl.

© MCMLXV WALT DISNEY PRODUCTIONS
World Rights Reserved

© MCMLX II WALT DISNEY PRODUCTIONS
World Rights Reserved

Director Woolie Reitherman, and his two assistants, Ed Hansen and Danny Alguire, view a scene on the movieola to check animation quality.

band is made up of Disney employees and originated some years ago as a lunch hour diversion, but has grown so popular that the group frequently appears at Los Angeles area night spots and has cut some albums. Kimball plays trombone in the group.

Another unit of the Disney Animation Department continues to produce films in the Disney tradition: those featuring anthropomorphic characters against finely executed backgrounds. Both animation and backgrounds border on the realistic. This production unit is headed by Wolfgang Reitherman, who's been with Disney for 38 years.

Reitherman has directed many animated successes for Disney including the 1968 blockbuster, "Jungle Book." Based on the Rudyard Kipling Mowgli stories, this film to date has grossed nearly $25,000,000. Cost of production: $4,000,000. Reitherman was the director of the two featurettes based on A. A. Milne's creation, Winnie the Pooh. The first, released in 1967, proved so popular with audiences another was produced the following year. That film, "Winnie the Pooh and the Blustry Day," won the Oscar as best cartoon of 1968. Both Pooh films have been on NBC-TV as special broadcasts. This unit's latest effort, "The Aristocats," was released last Christmas. Work has since begun on their new animated feature, "Robin Hood." It's the animal version of the famous tale with Robin a sly fox, Little John a bear and Friar Tuck a badger. It should take three years to produce to the tune of some $4,000,000.

And now the Disney organization is engaged in the most elaborate animation process yet developed: "audio animatronics." This is not for films but for giving movement to three-dimensional characters from the Three Little Pigs to the 38 U.S. presidents at Disney World.

In this process the movements are "recorded" on tape or special discs. When the tape or disc is played back on special electronic gadgetry, it activates the electronic innards of the character resulting in a performance of whatever patterns of motion the designers programmed for it on the tape.

The group which plans and designs the audio-animatronic exhibits for Disneyland and Disney World is a subsidiary of Walt Disney Productions called WED Enterprises and located in spacious new quarters in Glendale, near the Burbank studio (WED stands for Walter Elias Disney). Many of the artists who once worked on Disney animated films are now employed at WED as art directors and designers. Their designs are turned over to the WED architects and engineers for final development. Collectively the 400

© MCMLX II WALT DISNEY PRODUCTIONS
World Rights Reserved

Background artist Bill Layne paints a scene for the 1968 feature-length release, "The Jungle Book".

WED employees are called "imagineers." They did the audio-animatronic exhibits at the 1965 New York World's Fair such as the prehistoric Ford exhibit and "It's a Small World." Both are now housed at Disneyland.

What does the future hold for film animation at the Disney studio? Ward Kimball presents some interesting views which will most likely keep the animators' pencils in motion.

"The characters in the cartoons we produce here provide the backbone of Disneyland and Disney World," he explains.

Kimball notes, "People won't remember 'The Computer Wore Tennis Shoes.' They'll remember 'Snow White and the Seven Dwarfs.' They won't recall 'The Absent-Minded Professor' as vividly as they'll remember 'Jungle Book' or 'Cinderella'."

Ron Miller, the executive producer of motion pictures and television at Disney Productions, refers to the animated product as the studio's "bread and butter."

Kimball, in a very enthusiastic tone of voice, emphasizes, "There are so many things in animation that have not yet been indulged in."

At Walt Disney Productions today, then, diversification is the practice and amid all the activity, the Animation Department plays an integral part. Kimball will probably continue producing animated films not usually associated with the Disney style.

On the other hand, Reitherman will continue to produce and direct films done in the Disney tradition with a new animated release every three years, as long as a $4,000,000 animated feature has the ability to gross $25,000,000, as long as featurettes can win Academy Awards and as long as new characters provide fodder for the Disney mill at WED for further development as amusement attractions.

The educational-industrial unit will be busy so long as companies and organizations, continue to sponsor films dealing with virtually any subject.

The future of animation in general? Perhaps this question was best answered by Marc Davis, ex-animator and now art director at WED, when he answered the letter of a young art student who expressed hope of finding a niche in animation: "It is an art form that will last as long as people of talent and good artistic background wish to perform in it." ●

10,000 Cartoon Roughs

JERRY DUMAS, who is an important part of the team which helps MORT WALKER produce three famous comic strips — 'Beetle Bailey', 'Hi and Lois', and 'Boner's Ark'—for King Features Syndicate, is always reaching out to expand his talents into additional fields. In this connection, his second book, a prose poem titled 'An Afternoon in Waterloo Park' was published recently by Houghton Mifflin Company. Your editor found the book intensely interesting. For one thing, it offers a deeper insight into the serious thoughts of a fellow cartoonist than one would ever get from a typical day-to-day conversation

JERRY DUMAS does 20 gag ideas each week for 'Beetle Bailey', 'Hi and Lois' and 'Boner's Ark', as well as inking the Sunday page of 'Beetle'. He also inks the 'Beetle' lettering.

In the following conversation, he talks about ideas and how he comes up with them. As the title to this story suggests, he has created and roughed up more than 10,000 gags in the 16 years he has been associated with Mort Walker.

Jerry lives with his wife, Gail, and their 3 sons—David 12, Tim 10, and John 6—in Greenwich, Connecticut.

Q: How do you go about creating those gags you do for 'Beetle Bailey', 'Hi and Lois', and for 'Boner's Ark'?
A: Well—there are so many ways of starting a gag. You can start with a funny picture for the last panel of the strip, and then work back and justify it logically so that the reader will believe the gag from the start. Mort Walker often starts gags this way, and he's great at it. I tend to do more funny balloon gags so we wind up with a balance. Naturally, the best gag of all is one which combines both methods.

Another good way is to put two characters together. I'll take a batch of our proof sheets out of the drawer—maybe a bunch from 1961 let's say—look them over and it gets me into the mood of the strip. I start looking at the various characters, and often I will come up with 5 or 6 gags just by thinking about the people I see on one proof sheet. I may say to myself, "Have we ever had Zero having a conference with the chaplain?" Or "Have we had Lt. Fuzz playing golf with Gen. Halftrack?" Let's say Zero is a caddy for the General—that ought to lead to something interesting. Start anywhere—have the General say anything—something you'd normally say on a golf course. I may work it to where's he's dubious about Zero's ability and Zero assures him that he knows all about golf. The General says, "Very well, get me my driver," and Zero winds up by calling for Julius who's waiting over in the parking lot. We know all of the characters in the three strips so well that we know exactly how each is likely to respond to any given statement. And it's great that these characters all have so many sides to them. None of them are always the same. The General can be dumb or smart, depending on certain things. Sgt. Snorkel can be very intelligent at times, then again as stupid as Zero—and sometimes he's ferocious, then again bashful with a girl. Killer isn't just interested in girls — he's also interested in sports, etc. Incidentally, writing gags never becomes boring—it really gives me a thrill to think up a genuinely funny gag, and Mort is so much fun to be with, it really doesn't seem like work at all to me. Naturally, the drawing of barracks and desks, over and over again through the years, can get a little boring, but doing the gags—never!

In case some of your readers didn't see Issue #1 of CARTOONIST PROfiles, here is a brief rundown on how Mort's three strips — 'Beetle Bailey', 'Hi and Lois' and 'Boner's Ark' are produced. During each week, Mort will have done 20 roughs of gag ideas, with some for each of the strips. Bud Jones, who also draws 'Mr. Abernathy', will have come up with 10 gags for 'Boner's Ark'. Bob Gustafson will also have done 20 for the three strips, and I will have done the same. The four of us meet at 11 o'clock Monday morning for our weekly gag conference. First we make sure that each of us understands all of the roughs which have been done, then on the back of each rough, each of us votes by marking '1' for a top-notch gag, and '2' for one which isn't quite so good. With 70 roughs having been produced, as I just mentioned, we decide in this way what the 18 daily gags and the 3 Sunday gags will be for that week. Just to complete the drawing part of this brief resume, let me say that Mort pencils the 6 dailies and the Sunday page for 'Beetle'. I ink the drawings on the Sunday page and do the lettering on the strip. Frank Johnson inks the cartoons on the daily 'Beetle'. Mort does the complete drawing of 'Boner's Ark' himself—penciling, inking and lettering for the 6 dailies and the Sunday page. Dik Browne, as you know, does the cartoons for the 'Hi and Lois' strip. I might add that it's great working with a bunch all of whom have a great sense of humor. Gags which don't quite make the grade are dismissed gently and filed away. If the consensus happens to be against a gag one of us has done, we take it in stride. Occasionally one of us will decide to fight for one of his gags. There may be a touchy moment there but somebody always comes up with a quip or a crack and the moment breaks up in laughter.

On the following pages, by the way, I have made a number of comments about the strips which you have reproduced there. Hopefully, these will give your readers a little more of an idea of the thinking which goes into strip production.

An Afternoon in Waterloo Park

Memory of an American Family

GERALD DUMAS

"Imagery that is rich and vivid, lines that make me laugh. Other lines that brought tears to my eyes. And a strong narrative drive from start to finish. . . . I couldn't put it down." — ROBERT DALEY, author of *Only a Game*

This is the complex story of one American family, recollected from the surface of childhood and pondered from the depths of mature experience. It is a real and honest evocation of going home.

At your bookstore • $5.00

HOUGHTON MIFFLIN COMPANY

Author Relates Touching Account Of His Boyhood

By ANN BOYD

"Odd how one is increasingly more admiring of them, and certainly more forgiving." This is a poignant thought that Greenwich author Gerald Dumas arrived at after the death of his mother, an event that led to the writing of his latest book, "An Afternoon in Waterloo Park."

Although his mother's death occurred at a reasonably advanced age, the deep emotions Mr. Dumas felt at the time prompted him to reflect back through her life and brood about what it might have meant to her.

In doing this, he has drawn a warm and moving saga of three generations of his family and the people who have strongly influenced his life.

"An Afternoon in Waterloo Park," written in blank verse, moves fluently from the 19th century to 1968. It is written with warmth, wit and curiosity. The narrative is a very personal one and the descriptions of his grandparents and their life in rural Canada and his own childhood in Detroit are clear and precise.

The reader becomes acutally involved with the places and the people — his grandfather's music room, St. Philip's Church, the streets and the inhabitants all beome easily familiar.

The author explains that a s a child," our curiosity kept easy pace with our ignorance." Mr. Dumas obviously was very much aware of his surroundings and very much affected by them.

Gerald Dumas' career itself is an indication of this awareness of his heritage. At age 20, he served in the U.S. Air Force and upon his discharge, he entered Arizona State University where he received a B.A. degree in English. He then began study for a master's degree in art, but became restless and decided to leave school "to seek his fortune."

This quest led him in many interesting directions. For a time he was disc jockey of classical music; he then became a school teacher; and later a cartoonist for the New Yorker magazine. Mr. Dumas has also received several first prizes in competitions for his oil paintings.

Gerald Dumas lives in Greenwich with his wife and three sons and is known locally for his short stories and his last book, "Rabbits Rafferty," written for children in 1968. Area residents will also remember the great number of humorous columns he penned for Greenwich Time. As a change in pace, Mr. Dumas is well known as a handball player. At the moment, he and his partner are New England AAU handball champions.

A gentle and knowledgable man, the author of "An Afternoon in Waterloo Park" has described moments and events in his life with such depth of feeling that I found myself putting the book aside for a while to think back on areas of my own life long since forgotten.

Unfortunately, few of them returned with the clarity of Mr. Dumas' recollections. But there again, the author told me that the writing of the book took three years during which time he poured through a plethora of old photographs, traveled to all those familiar places and held long conversations with those left who remembered.

The book reveals that these years must have filled him with great pain as well as rediscovering many of his "soul's sunny corners."

Gerald Dumas will be at Mead's tomorrow from 11:30 a.m. to 2:30 p.m. to autograph copies of his book.

Photo by ING-JOHN Stamford, Ct.

JERRY DUMAS

SARGE, THIS IS BORING, BEING THE COMPANY RUNNER
WE NEED YOU WHEN THE PHONES ARE TIED UP
IF YOU'RE BORED, STAND UP AND RUN IN PLACE. THAT'LL WAKE YOU UP
© King Features Syndicate, Inc., 1971. World rights reserved.
MORT WALKER 5-11
WHO'S THAT?
THE COMPANY RUNNER, SIR

One way of writing gags for a comic strip is to start at the end with a wild, improbable and hopefully funny picture and work backward to the beginning, leading the reader to the final, unbelievable action in a thoroughly justified and believable manner, and without the use of cliche set-ups. This is one example. No reader is going to believe or laugh at the final panel unless the first two panels sound logical. If the tied-up phones were not mentioned, the setting would have had to be switched to the outdoor bivouac area. But it is funnier to have a man running in place in an office than outdoors. It was important to have Beetle separated by a rail; it placed him on-stage. It was important to indicate a door. The reader gets a sub-liminal message that between the first box and the third the general has come through it. It was important to have Beetle's tongue out, his earnestness being funnier than sullenness or boredom, it was important to place the general behind Beetle, and Sarge's eyes are important in the third panel because they show that he has just recognized that he has been forced into saying a silly thing even as he says it.

HELLO?
HALFTRACK HERE!
HALFTRACK THERE? HERE A TRACK, THERE A TRACK, EVERYWHERE A HALFTRACK?
1-17
© King Features Syndicate, Inc., 1972. World rights reserved.
HE HATES THAT
MORT WALKER

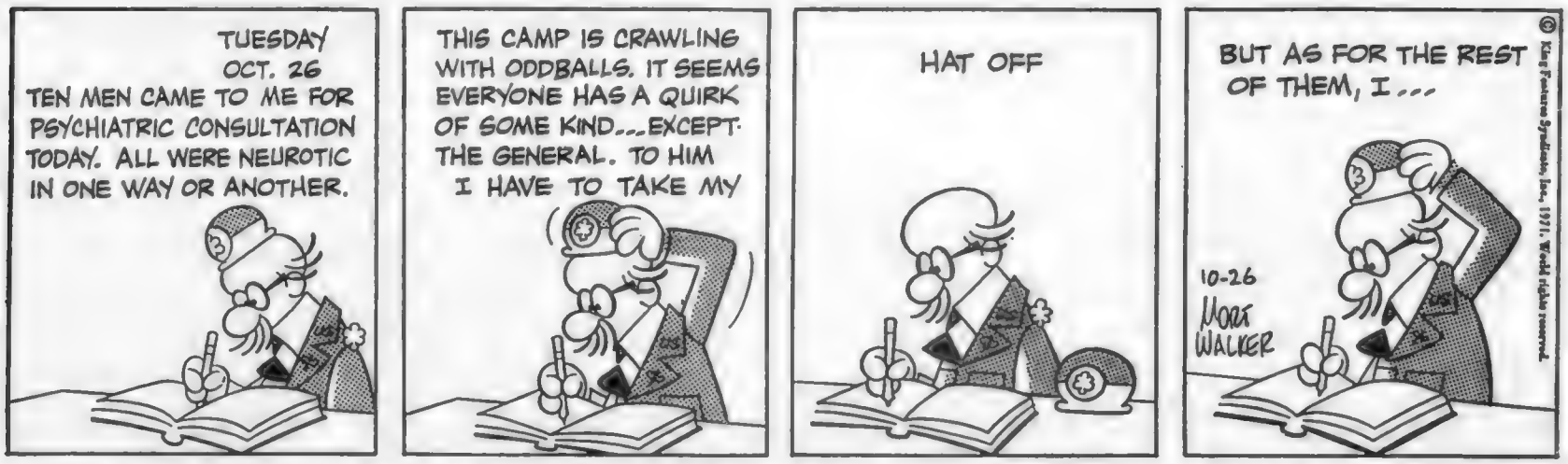
Another way of writing gags, and perhaps my favorite way, is simply to start two characters talking. I think telephones have always had humorous possibilities and I try to do gags involving them. Not too long ago I had Beetle unknowingly insult General Halftrack, saying something about a crazy old camp run by a crazy old general. The general roars: "This is General Halftrack! Who is this?!!" Beetle does a reverse: "I'll tell you anything but my name, rank, and serial number." When I write Beetle gags I drift up and down the streets of Camp Swampy, in and out of barracks, dayrooms and offices. One day I found myself with Beetle answering the phone again. As soon as the general said "Halftrack here!" the rest of the gag wrote itself. Out of twenty gags per week, this happens in about five. In my rough I had ended the second panel's balloon this way: ". . . everywhere a little track?" I think I did that because of the rhythm, but I'm not sure. At the gag conference Mort suggested changing it back to Halftrack, which seemed better to all of us. But when he penciled the finish he changed Beetle's expression in the final panel to a fiendish grin, which I objected to. I felt that Beetle's quiet matter-of-factness, an almost sympathy for the poor pompous general plight, would be more effective. After a long discussion, Mort agreed, which is one of the nice things about working with him; if you feel very strongly about a point particularly in one of your own gags, he'll concede—even when he is not completely convinced. Even when you know right from the start that a gag is good, it rarely passes from creation to publication without a certain amount of tinkering and thought and patting into place.

DEAR, YOU PROMISED ME THAT YOU WEREN'T GOING TO GET OFF IN A CORNER WITH THE MEN TONIGHT!
WELL, I TRIED TO TALK TO THE LADIES, BUT THEY ALL SEEMED TOO TIRED OR SOMETHING
WHAT DID YOU TALK ABOUT?
OH, THE USUAL PARTY TALK.. BOWLING, GOLF, FOOTBALL, POLITICS, TAXES...
© King Features Syndicate, Inc., 1970. World rights reserved.
7-31
FOR INSTANCE, I TOLD THEM ABOUT THAT SHOT I MADE ON THE 7TH HOLE WHERE IT DOGLEGS TO THE...
PLEASE, NOT NOW. I'M TOO TIRED

No funny picture here, but it may get a rueful smile of recognition.

HOW DO YOU PLAY THAT GAME, BONER?
IT'S SIMPLE, REX. BASICALLY, ALL YOU DO IS TRY TO KNOCK THE BALL IN THE HOLE. TRY IT.
GET IN THERE, YOU MISERABLE ©☆ WW✲##!!
BAM BAM BAM
HOW'S THAT?
WELL, YOU HAVE THE VOCABULARY DOWN PAT
© King Features Syndicate, Inc., 1970.
1-8
Addison

This gag started out to be a Beetle gag but it didn't fit anyone's personality. Only Zero would be dumb enough to ask such a question but he is also too innocent and gentle to act like that. It didn't fit Hi and Lois either, but it was okay for Rex to do. With the three strips as different as they are, it is usually possible to place any idea at all.


TUESDAY OCT. 26
TEN MEN CAME TO ME FOR PSYCHIATRIC CONSULTATION TODAY. ALL WERE NEUROTIC IN ONE WAY OR ANOTHER.
THIS CAMP IS CRAWLING WITH ODDBALLS. IT SEEMS EVERYONE HAS A QUIRK OF SOME KIND...EXCEPT THE GENERAL. TO HIM I HAVE TO TAKE MY
HAT OFF
BUT AS FOR THE REST OF THEM, I...
10-26
MORT WALKER
© King Features Syndicate, Inc., 1971. World rights reserved.

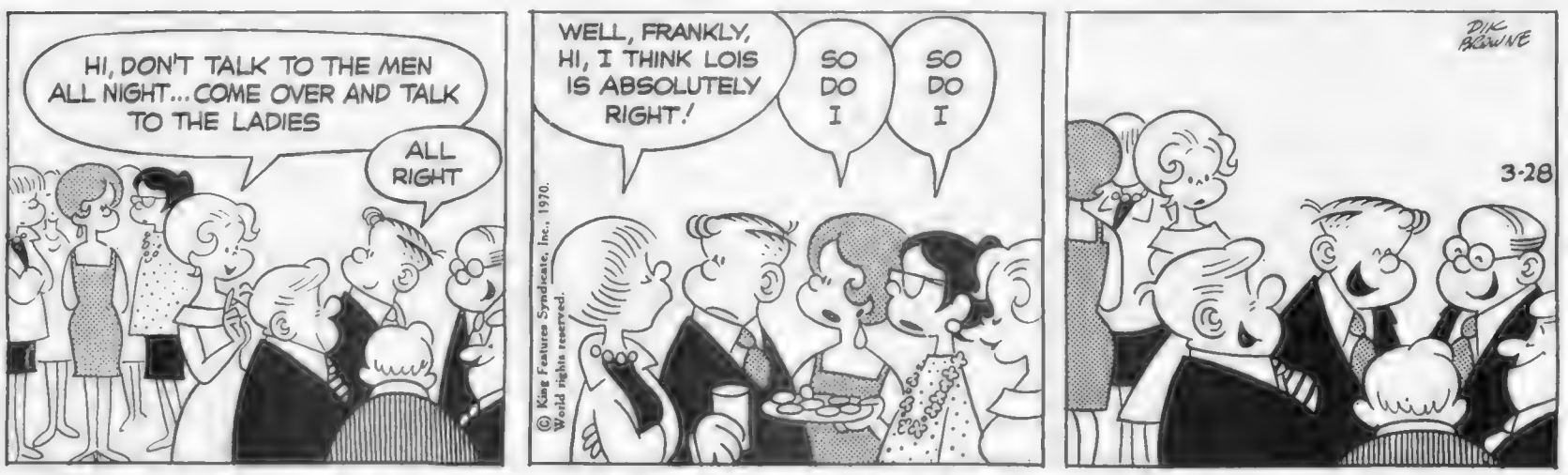
This gag started from the front, when I wondered what would happen if Dr. Bonkus kept a diary. I like the looks of what we call "wallpaper" gags, where the drawing changes not at all or only slightly across three or four panels or even a Sunday page. I think that, sandwiched between very busy and perhaps very dark other strips, they can't help but look interesting and be noticed. The position of the eyes and the absence of eyebrows gives Bonkus a blank, mesmerized, slightly crazy look which helps explain his own suddenly revealed quirk, which of course he is entirely unaware of. You've noticed that his helmet does not quite fit. I remember as a boy reading cartoon instruction booklets that said to be sure to make the hats fit the heads, otherwise readers will laugh at you.

SARGE, LT. FUZZ ASKED ME TO SPEAK TO YOU -- HE SAYS YOU DON'T RESPECT HIM.!
WELL, I GUESS IT'S TRUE -- I DON'T RESPECT THE POOR LITTLE JERK
10-22
I CAN UNDERSTAND THAT, BUT YOU HAVE TO RESPECT THE POOR LITTLE JERK'S RANK
OH, I WILL RESPECT THE POOR LITTLE JERK'S RANK, SIR.
Mort Walker
I CALL THAT A HIGHLY UNSATISFACTORY CHEWING-OUT
© King Features Syndicate, Inc., 1969. World rights reserved.

Here's a gag where almost the entire humor is in the balloon. Poor Fuzz. Much impressed with himself and his rank, he longs to rise to the general's eminence, little guessing that there too he would find something missing. Just as the general does.

HEY, SARGE. PLATO DOESN'T BELIEVE I CAN HIT LT. FUZZ'S VIOLET WITH MY PEASHOOTER FROM ACROSS THE ROOM
LET'S DO OUR WILLIAM TELL ACT
JUST A SECOND. I LEFT MY BAG OF PEAS IN THE OTHER ROOM
Mort Walker
AND HE WAS ONE OF MY BEST MEN
6-16
© King Features Syndicate, Inc., 1970. World rights reserved.

Another working backwards gag. It should be easy to come up with scenes like this, but as you all know, it isn't. Either they are too unbelievable or else they have already been done. I like to insert lines like the William Tell one: it seems to imply that there is a whole life going on there in between the few moments we spend with them each day. It is also a good thing to show the hopeful, happy, sympathetic side of Sarge occasionally; if he were nothing but nasty no one would like him, and if no one liked him, no one would look forward to being with him.


HI, DON'T TALK TO THE MEN ALL NIGHT... COME OVER AND TALK TO THE LADIES
ALL RIGHT
WELL, FRANKLY, HI, I THINK LOIS IS ABSOLUTELY RIGHT.!
SO DO I
SO DO I
© King Features Syndicate, Inc., 1970. World rights reserved.
Dik Browne
3-28

This happened to me at a party. Doing gags back at them like this is the only way we have of pointing up their little foibles. Well, not the only way. Maybe the safest way.

MOM, I DON'T WANNA TAKE ANY MORE BATHS WITH DITTO! HE ALWAYS STARTS FIGHTS AND TAKES MY BOAT AND STUFF!
AND HE SPLASHES ME, AND TALKS BAD AND ALWAYS STARTS FIGHTS!
DIK BROWNE 12-12
© King Features Syndicate, Inc., 1988. World rights reserved.
NO I DON'T, DOT!
HE'S STARTING ANOTHER ONE, MOM!

I like using repetition in dialogue, but we don't always have room for it. This time we did. I have seen many perfect Hi and Lois gags spring full blown from my three sons and my wife, but I've often forgotten them by the time I pick up a pencil. What I remember are attitudes, and these find their way into strips. Incidentally, Dik Browne here has done his usual fine job of making a bathroom look complete without once ever showing a toilet.

OH-OH! HERE COMES SARGE AND CHOW WON'T BE READY FOR TEN MINUTES YET!
9-11
GO OUT AND DIVERT HIS ATTENTION, ZERO
RIGHT
MORT WALKER
WHAM!
© King Features Syndicate, Inc., 1969. World rights reserved.

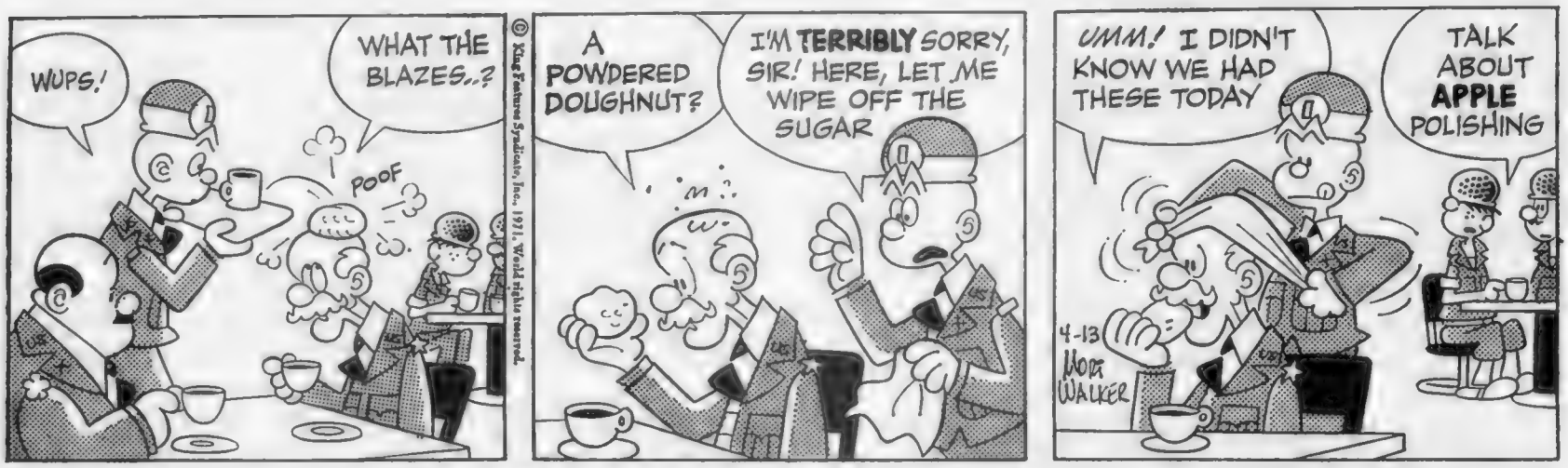
Normally a Zero gag shows him not understanding a word or phrase. Herc Zero not only understands "divert" but carries it to an illogical extreme. Zero in his simple and direct approach to things knows that only drastic measures will take Sarge's mind off food. This gag is fairly close to the old joke about the farmer and the mule, which always sounded a little painful to me. When people get hurt in Beetle, they become rearranged, but they don't seem to suffer. The advantage cartoons have over jokes is that it's hard to tell someone a funny picture.

♪ CALL ME IR-RESPONSIBLE ♪
CALL ME UN-RELIABLE ♫
7-14
♪ CA-LLL MEE..
OH, BEETLE
© King Features Syndicate, Inc., 1969. World rights reserved.
AS A DRILL LEADER, YOU'RE DOING OKAY..
BUT THAT'S THE WORST CHOICE OF A MARCHING SONG I EVER HEARD
MORT WALKER

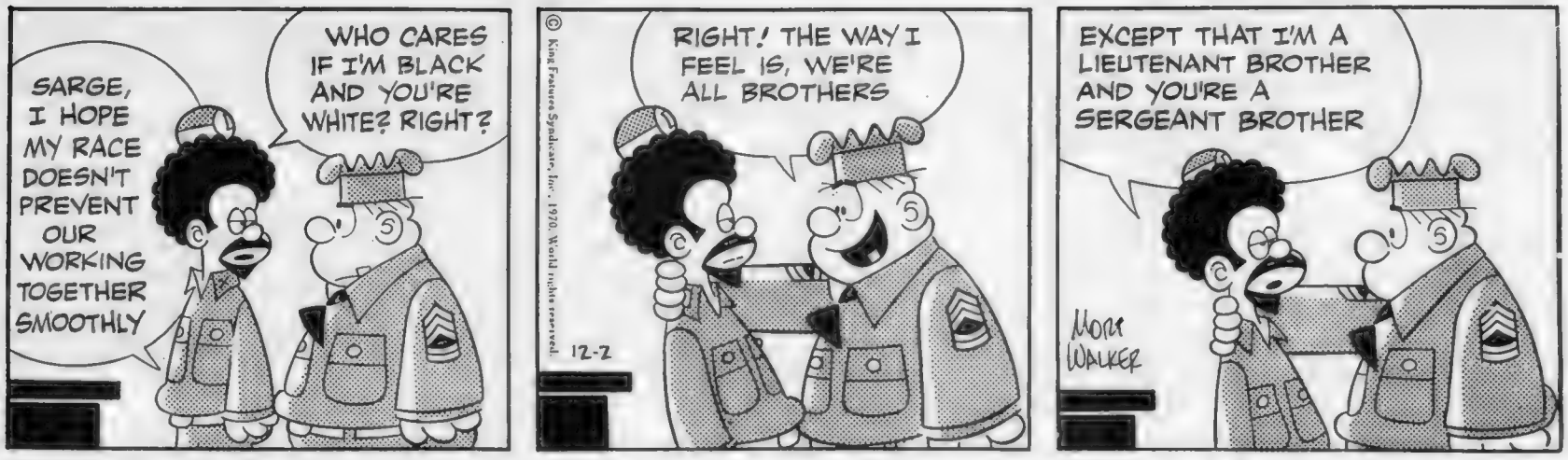
I was writing ideas in the den one day but my attention was wandering because of the radio I could hear from the kitchen. I used to think that I could only write when everything was quiet, and I got up to go register a mild complaint. Suddenly I heard this song, and with it came the gag. Since then I try to incorporate anything I overhear and find that it keeps my mind from wandering from work.

SHE'S REALLY UGLY, ISN'T SHE?
I DUNNO
ARE SOME PIGS BETTER LOOKING THAN OTHER PIGS?.. OR DO ALL PIGS LOOK ALIKE?
IF WE'RE GOING TO GET INTO PHILOSOPHY, FORGET IT
© King Features Syndicate, Inc., 1969.
12-12

I've thought that rear views of cartoon characters were funny ever since I was a boy enjoying the sight of Barney Google and Snuffy Smith walk away from me over a ridge. There is also something innately funny about men or animals lined up seriously at a urinal or a bar.


WUPS!
WHAT THE BLAZES..?
POOF
© King Features Syndicate, Inc., 1971, World rights reserved.
A POWDERED DOUGHNUT?
I'M TERRIBLY SORRY, SIR! HERE, LET ME WIPE OFF THE SUGAR
UMM! I DIDN'T KNOW WE HAD THESE TODAY
TALK ABOUT APPLE POLISHING
4-13
MORT WALKER

One of the reasons for the popularity of Beetle Bailey is perhaps that the relationships are so clear. There is no doubt about who is supposed to be superior to who; there also is no doubt that Lt. Fuzz, for example, is impressed with these relationships, and that Beetle, for example, isn't. Humor is a close relative of Surprise, and we try to surprise the reader either in word or picture. This gag, which began with wondering what would happen if someone dropped something on the general's head, has four little surprises: (1) the drop (2) the general's eating a doughnut that doesn't belong to him (3) Fuzz's polishing the general's head as if it were a shoe (4) Beetle's interpretation of Fuzz's exertions. When I was a 20-year-old Air Force Sergeant I used to sit around in the cafeteria on the day the paper came out and watch for reactions to my cartoon. I would watch the eyes of privates and lieutenants and colonels and wait while they turned to my page. Sometimes they would laugh out loud and I would be very happy; other times they would stare a long time at the cartoon, as though fascinated with a particularly repellent insect, then soberly turn the page. In this gag, Fuzz's tongue sticking out indicates that he is totally serious about what he's doing. If there were the slightest feeling that *he* thought what he was doing was funny, the humor would vanish. There is really a fifth surprise, and it's the most important one—the general *letting* Fuzz polish his head, either accepting it as the natural consequence of things, or else in his single-minded concentration on the doughnut not noticing how absurd he must look.


SARGE, I HOPE MY RACE DOESN'T PREVENT OUR WORKING TOGETHER SMOOTHLY
WHO CARES IF I'M BLACK AND YOU'RE WHITE? RIGHT?
© King Features Syndicate, Inc., 1970. World rights reserved.
RIGHT! THE WAY I FEEL IS, WE'RE ALL BROTHERS
12-7
EXCEPT THAT I'M A LIEUTENANT BROTHER AND YOU'RE A SERGEANT BROTHER
MORT WALKER

One of the Lt. Flap introduction strips. It was nice to establish right away that race was not going to be a problem, and still have fun with the military pecking order. Poor Sarge thought he had it made there for a second. A lot of the fun in this gag lies, I think, in the fact that Flap's put-down comes while Sarge is caught with his arm around Flap's shoulder. He must now manage a halfway graceful retreat of his suddenly over-personal hand, and the reader senses that it isn't going to be easy. So much humor in a good gag has to do with what happened before the gag started and what is going to happen after the gag is through.

THE HISTORY OF CAMP SWAMPY
Chapter 1.
It was a hot, miserable day when I arrived to take over the miserable little camp with its motley collection of miserable misfits.
© King Features Syndicate, Inc., 1970. World rights reserved.
I THOUGHT YOU WERE WRITING A BOOK, GENERAL
I RAN OUT OF SYNONYMS FOR MISERABLE
1-8
MORT WALKER

At our gag conferences we sometimes have a hard time deciding who our readers are. A gag may be objected to because no seven or eight year old child will get it. A golf gag involving the word "mulligan" will be used, but one involving the word "bogey" will be discarded, and even we won't quite know why. Probably a lot depends on mood and time. This gag, with its "synonyms", was used despite the fact that a lot of kids who read the strip won't yet have run into the word. My own inclination would be to let them guess or figure it out or ask someone. It's what they do in school all day. Reading comic strips has given many children an incentive to read that they never got in school. The hope is that we are giving them something worth reading.

DATELINE: DANGER!

BY JOHN SAUNDERS & ALDEN McWILLIAMS

ALDEN McWILLIAMS, during a long career, has drawn a number of comic strips, was one of the first half-dozen artists in the comic book field, has done a great deal of advertising illustration, and is currently drawing the very popular 'integrated' strip entitled 'DATELINE: DANGER!' for Publishers-Hall Syndicate. In this conversation he tells of the many problems he faced in tackling the job, and reports with pleasure some of the successes that he and author John Saunders have had with the feature. Alden, and his wife Ruth, live in Darien, Connecticut. Their oldest son, Chris, is currently a senior at Allegheny College in Meadville, Pennsylvania. He's a Colonel in the Air Force ROTC and has put in for active duty in Air Force Intelligence after graduation. The McWilliams' other son, Rick, is a freshman at Ohio Wesleyan U., is an Art Major, and was recently named 'Athlete of the Week'.

Q: DATELINE: DANGER! was the first integrated strip, with often as many blacks in a panel as whites. How did you happen to get chosen to draw this exciting feature?

A: The strip was the brainchild of Bob Hall, the President of Publishers-Hall Syndicate, about three-and-a-half years ago. Bob knew of John Saunders, who writes the strip, because John had done some writing for his dad, Allen Saunders, on several of the strips that Allen writes — "Mary Worth" & "Steve Roper and Mike Nomad". As for me—of course I had always drawn white characters in my advertising work, and in the other strips with which I'd been connected. But, in between times, I had done comic book work for Western Printing,

Al with his wife, Ruth

DATELINE: DANGER!

by John Saunders and Alden McWilliams

YOU'D BETTER LISTEN TO DANNY, MISS JACKSON! A TROPICAL STORM DOESN'T UNDERSTAND CONGRESSIONAL IMMUNITY!
YOUR PARTNER IS DISTORTING THE FACTS, MR. TROY... AS USUAL!
LONG BEFORE THE STORM HITS, I'LL BE AT THE EAST ISLAND MISSION SCHOOL DOING MY JOB!
A. McWILLIAMS J. SAUNDERS 2-24
NOW, RAVEN, YOU MAY PERFORM THE TASK FOR WHICH YOU ARE BEST SUITED... HELP ME WITH MY LUGGAGE!

and it happened that I had drawn the "I Spy" series, based on the popular TV show, for them. As you recall, this was a program that featured Bill Cosby, and which dealt with two newspaper correspondents — one black and one white. So I got a little experience doing the Cosby character — I copied photos at the time — but I didn't have to be quite as accurate as I am nowadays in "Dateline: Danger!" because you had color to help you in the comic books. Publishers-Hall said, "You've had some experience doing blacks so we'll try you first." I guess they had 3 or 4 possibilities in mind for the job. Fortunately for me, I got the assignment.

I really had to dig in and study black characters when I started drawing them regularly for a daily strip printed in black and white. First of all, I got the magazine, "Ebony" and copied faces religiously from there. Getting the shadows down was really something! Funny thing—I was talking with a black artist who does some advertising drawing and even *he* couldn't draw blacks —he'd always had to draw whites. He told me, "I'm going to have to look at myself in the mirror when I shave in the morning!" When I look over some of the strips I did at the beginning, I can see where I've changed tremendously. For instance, for a while I was putting a black shadow up across the chin of one of the two main characters, the black Danny Raven. And I remember getting a letter from a black man who wrote, "The character's fine but what's that goatee he's always wearing?" Needless to say, I changed that shadow. To begin with, on some faces, I used some Benday, but that blots up on a small face so I gave that up. By the way, occasionally we'll be doing part of a sequence for a number of days which calls for only white characters throughout the strip. And once in a while, during such periods, we've had a call from an editor who said he bought an integrated strip, and that he hadn't seen any blacks for a couple of weeks, and he wondered why.

Q: You're not limited to having just 'good' black characters, are you?

A: No — we can have 'good' and 'bad' ones, but we do avoid caricaturing types because we don't want

PERMIT ME ONE QUESTION, MISS HARDHEAD... DO YOU KNOW HOW TO HANDLE A BOAT?
I ASSUME IT'S MUCH LIKE DRIVING A CAR, RAVEN!
THE MAN SAID YOU PUSH A BUTTON TO START! AND... I SUPPOSE I MUST UNTIE SOME ROPES... OR SOMETHING!
LAY-DEE... LAY-DEE!
OH, OH!.. HERE COMES MORE TROUBLE!
A. McWILLIAMS J. SAUNDERS 2-26

DON'T WORRY ABOUT ME, PERRY... MAYBE I'M TAKING MY 'BIG BROTHER' JOB TOO SERIOUSLY!
I DON'T BLAME YOU, DAN! BEFORE A COP TAKES A WIFE, THERE HAS TO BE A LOTTA TALKING!
WENDY AND I HAVE TOUCHED ALL THE BASES! SHE KNOWS THAT A VINE-COVERED COTTAGE IS A LONG WAY OFF!
BUT I DON'T THINK SHE UNDERSTANDS... EVEN IF SOME PILL-POPPER NEVER GETS LUCKY, SHE'S BUYING THE LONELIEST LIFE ON EARTH!
J. SAUNDERS
A. WILLIAMS
5-27

the possibility of a 'Stepin Fetchit' being introduced. At this point I must say that John Saunders and I had to have some assistance in the matter of what, and what not to say. Fortunately, we have made contact with a distinguished black doctor who is on the faculty of the University of Toledo. Although he's blind, he has a string of credits behind his name, is a concert pianist, and acts as an advisor for student activities in the university. He was born and raised in the ghetto, and so of course he knows whereof he speaks. Incidentally, if any unrest starts at the university, Doctor Ferguson is the one who steps in to help. He advises in the use of language in the strip, warns us about certain slang terms that ought to be avoided, etc. I remember once when we had the black character in a hotel room talking with a white girl, the doctor suggested that we show the door open because he didn't think readers were quite ready for the closed-door scene as we had been drawing it.

Q: For those CARTOONIST PROfiles readers who may not have seen "Dateline: Danger!", would you say something about the characters and the stories that you do?

A: Well we started with a white reporter, TROY (John Saunders named him Thaddeus Randall Oliver Young so that he'd have the nickname TROY) who had been working on an assignment with a partner who died. So the managing editor selected a new partner without telling Troy who he was. The new man turned out to be Danny Raven, the main black character. Danny is a former pro football player, and a Rhodes Scholar, who had finished his football career and who wanted to make a career in journalism. Troy was apprehensive at first, and part of our story was getting these two to know each other. They had a fist-fight right off the bat, because of a misunderstanding, but this cleared the air and they were subsequently sent on assignments any place in the world. From these foreign assignments we come back to ghetto-type living on occasion. And here's an example of how John Saunders broadens the scope of the strip. Troy has no family but Danny Raven has a younger brother who is in college, and a younger sister who's just married a black policeman. She's a secretary to a congressman, and once in a while we deal with their family life. In one sequence, we followed the problems

WELL, I'LL BE... LOOK, TROY... IT'S THE PIED PIPER OF THE INDIAN NATION!
I NEVER THOUGHT OF IT THAT WAY, MR. RAVEN, BUT YOUR DESCRIPTION IS QUITE ACCURATE!
THE CHILDREN TEND TO SHY AWAY FROM STRANGERS! YOU GENTLEMEN COULD DO ME A FAVOR BY WAITING HERE!
A. WILLIAMS
JOHN SAUNDERS
1-19
CANDY?
HI, TERRY!
BUBBLE GUM?
HOLD IT! THE TREAT COMES LATER!... FIRST EVERYBODY LINES UP FOR YOU KNOW WHAT!

COME AND GET IT!...BUT REMEMBER...NO MORE THAN ONE LOLLY POP AND ONE BUBBLE GUM TO A CUSTOMER!
AL McWILLIAMS JOHN SAUNDERS 1-21
I WILL TAKE THE TALL TREE CHILDREN TO THE DOCTOR TOMORROW, DAUGHTER...IF THE CAR WILL RUN!
ARE YOU SOME KIND OF HONORARY INDIAN, MISS TULLY? I HEARD OLD HATCHET NOSE CALL YOU 'DAUGHTER'?
OLD HATCHET NOSE, AS YOU CALL HIM, MR. TROY, HAPPENS TO BE MY FATHER!

of Leroy, the younger brother, one of the few blacks at his college, telling it like it is — not trying to give a message one way or the other. We covered the prejudice on the part of both blacks and whites and used a minor plot to bring out the point.

In another sequence we followed the black policeman, Danny's brother-in-law, and showed many of his problems. John Saunders, by the way, does a couple of half-hour commentary shows on TV in Toledo each week, he's in the public eye, and always in contact with public figures — black and white. He gets a lot of experience with all types of people. He's very informed about police work, may have a black policeman on his show, etc.

Q: You were saying something, before we began this interview, about an Indian sequence you did that interested me very much. Would you repeat that for our readers?

A: Sure. John wanted to get the strip out of the city surroundings at one point and take it west. So he invented an old aunt for Troy. She was a wealthy ranch owner, and when Troy and Danny were out west on a story, they dropped in on her. She had an Indian girl—highly educated and a trained nurse —living with her as companion and nurse. This girl wanted to stay there to make enough money to help build a hospital for the reservation and she wanted to persuade the old lady to contribute too. The old gal was a bigot — hating blacks and Indians — but she had to tolerate the girl because she needed her. The two women went along with Danny and Troy on a short hunting trip in the mountains, and on this excursion the old lady fell and was badly injured. She needed a blood transfusion and they brought her to the Indian Reservation which consisted of tar-paper shacks with bare floors, etc. The Indians disliked her intensely but realized they had to take care of her, so one of them went down the mountain for a doctor. The girl had to take some preliminary steps, to ease the old lady's pain before the doctor got there. When he arrived he announced she'd need an immediate blood transfusion right there — there wouldn't be time to get her to a hospital. And it happened that Danny's blood was the only one that matched hers, which pointed up that blood is the same — black or white.

We had trouble with a few papers on this one — one editor said he had enough stories about Indians on his front page without having them on the comic page too.

Q: Did Publishers-Hall have difficulty selling the strip at first?

A: Well, they had their fingers crossed at the start but, amazingly, it sold immediately all through the south. They had some trouble up in the back part of New England though. When trouble occurs in a city, sometimes a local editor will drop the strip to avoid further conflict. Hopefully, he may pick it up again later. In Detroit, and in Cleveland, when they've had racial tensions in recent years, the editors stuck to their guns and continued the strip. A few editors have bought it and put it on the shelf — hoping to use it at a future date. And, believe it or not, we sold Johannesburg, South Africa! I guess, living up north, we were out of touch with the south, and we discovered that they were often more 'with it' than we were. Surprisingly, we haven't sold a big paper in California — there must be an underground of conservatism out there.

Q: You originally wanted to be a magazine illustrator for the Saturday Evening Post and others, didn't you?

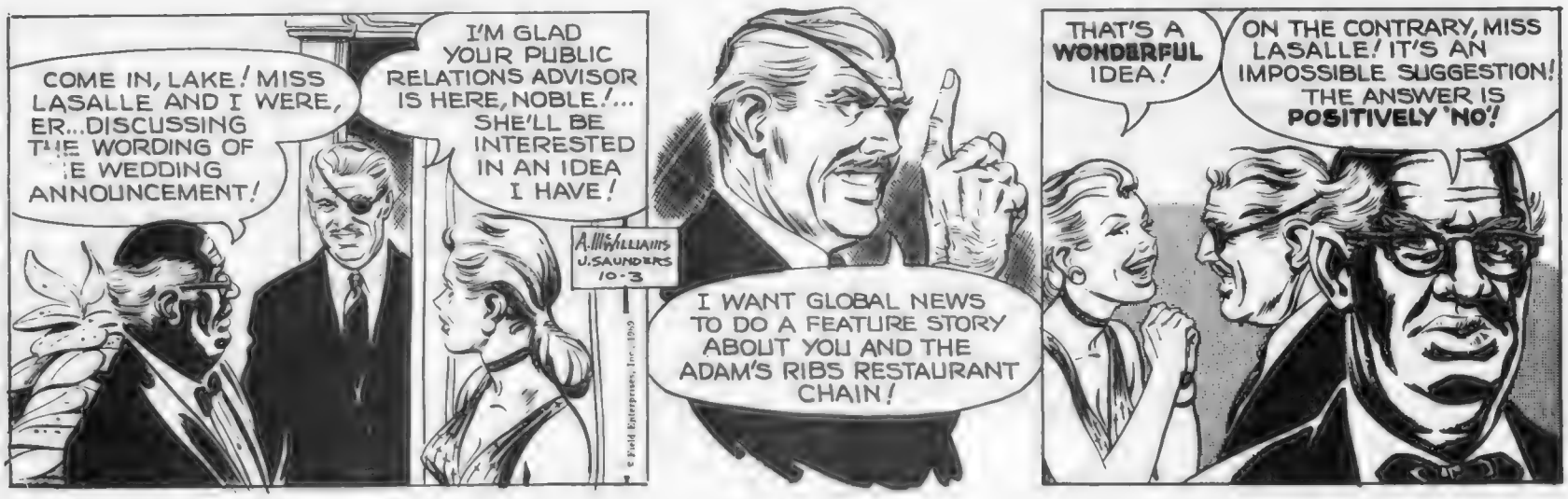
A: Yes — before World War II I went to what, I guess, is now known as the Parsons School of Design, and studied illustration. When I got out I did work for Argosy and True, Street & Smith westerns, etc., but magazines were starting to have difficulties, and were buying fewer stories. As a result, they had command of more good artists, and I found myself bumping into the likes of Norman Rockwell in that end of the business — which was impossible! The pulps were fading too, but comic books were coming in, so I became one of the first half-dozen fellows, I believe, who worked in the field. I worked for practically all the

publishers. Then I became sort of a second assistant to Lyman Young on 'Tim Tyler's Luck', and started to get my groundwork in the newspaper comic strip field. I began by cleaning brushes for him and gradually got to doing backgrounds. Following this I was in the service, and when I got out I went back to the comic books and advertising illustration. Oskar Lebeck, an editor at Western Printing, had an idea for the 'Twin Earths' strip and decided that it was the type of strip that would require a lot of free-hand mechanical work. The drawing of tractors, trailers, airplanes, boats, etc., has always come easy for me so I went to work on this strip for United Features. This was at the time when flying saucers were in the news a good deal. At this point I was doing 6 dailies and a Sunday as well as comic book and advertising work in between. The strip ran for 10 years but along about the 6th year it started to lose papers so I knew I'd have to look for something else. For a while I assisted John Prentice on 'Rip Kirby' and he really taught me a lot — he shaped me up even more on how to do a strip. I was still doing 'Twin Earths'. Then John went to live in Mexico for a while so I left him at that point. About this time another opportunity presented itself because of the fact that prize-fighting was currently in ill-repute. Sam Leff had been doing the old 'Curley Kayoe' strip, which dealt with the fight game, and he wanted to switch the strip away from Curley. Everyone concerned wanted to keep the papers that were carrying it, so one day Curley met Davy Jones, they parted a little later, and the strip concerned itself henceforth with the adventures of 'Davy Jones'. Naturally, it was all about the sea, and boating, and we just changed the title one day. At first Sam Leff continued writing the story and I did the drawing. Some of the 'Curley Kayoe' characters stayed for a brief time and then left. Sam's style was so different from mine that I couldn't keep up. At this time I was doing both 'Davy Jones' and 'Twin Earths'. Then my professional life began to get even more complicated. Don Sherwood wanted me to help him get his 'Dan Flagg' strip started for the McNaught Syndicate, so I would do 'Twin Earths' and 'Davy', and then run down to New York and put in a couple of days doing a good part of Sherwood's strip. Suddenly, all this began to get to me, and something happened which is very funny to tell now, but which was anything but that at the time. I had put a polkadot dress on a gal in 'Dan Flagg' and then had to rush home to work on the other two strips. I was in such a rush I didn't check the release dates of the three strips, so I proceeded to put this same dress which I liked, on a girl who was appearing in 'Davy', and again on a gal in 'Twin Earths', It so happened that all three strips were appearing in the Greenwich, Connecticut paper at this time, and one day the syndicate got a call from a Greenwich editor who complained, "we didn't know we had the same artist doing three of our strips!" As you've guessed, the polkadot gal showed up in all three strips on the same day.

Eventually, I dropped 'Twin Earths' and later 'Dan Flagg'. Then Leonard Starr asked me to help him with 'On Stage', which I did for a year. To bring things up to date, when I started 'Dateline: Danger!', I had to give up all this other strip work, although I still do some advertising work on the side.

Q: What was that interesting comment which an editor in Holland made to you during your visit to that country several years ago?

A: Since there are only a handful of blacks in Holland, I asked him what prompted him to buy 'Dateline: Danger!'. He said that many people are coming into Holland from Indonesia and the Dutch people are saying the same things that American whites have said when a black family moves on the block. He said, "I'm trying to sugar coat the pill and show our Dutch here that they're criticizing the Americans for doing this and they're doing the very same thing themselves." ●


COME IN, LAKE! MISS LASALLE AND I WERE, ER...DISCUSSING THE WORDING OF THE WEDDING ANNOUNCEMENT!
I'M GLAD YOUR PUBLIC RELATIONS ADVISOR IS HERE, NOBLE!... SHE'LL BE INTERESTED IN AN IDEA I HAVE!
A. WILLIAMS J. SAUNDERS 10-3
I WANT GLOBAL NEWS TO DO A FEATURE STORY ABOUT YOU AND THE ADAM'S RIBS RESTAURANT CHAIN!
THAT'S A WONDERFUL IDEA!
ON THE CONTRARY, MISS LASALLE! IT'S AN IMPOSSIBLE SUGGESTION! THE ANSWER IS POSITIVELY 'NO'!

The Story Strips
by Alfred Andriola

The first installment of ALFRED ANDRIOLA's article about the great story strips which have been created over the years, and about the parallel developments which occurred in the movies, in fiction, and in the world itself, appeared in Issue #14 of CARTOONIST PROfiles. In that issue, Alfred carried his history up to the time of Lindbergh's Atlantic flight, and to the appearance of several strips based on the aviation theme. In this issue he concludes his fascinating account.

By *ALFRED ANDRIOLA*

But the cataclysmic stock market crash of 1929 had plunged the country into long bread lines and grim despair. The bleak depression years forced artists to take a hard look at the world, and they tried to find heroes who were realistic but at the same time were a cut above the ordinary man—to satisfy the universal need for success and adventure which joblessness and poverty were denying them. In 1930, Ham Fisher launched "Joe Palooka" on his way to world fame and world championship, while in the movies the prize fight story was being done with everyone from Richard Dix to Wallace Beery.

In the early thirties the gangsters, it seemed, were going to take over Chicago and various points east in America. They were taking over the arts, too. On the stage "The Last Mile" rocketed Clark Gable on his supersonic career; on the screen "Little Caesar" created Edward G. Robinson and vice versa; and in real life, John Dillinger lived and died violently.

Edward G. Robinson

And so, in 1931, Chester Gould originated "Dick Tracy", without doubt one of the most famous of all comics ever created. The continuity was, from the beginning, violent and melodramatic, and the unique and graphic drawing complimented the story line. Gould has created some of the most fantastic and memorable characters in comic strip lore.

Meanwhile, in the films, a phenomenon had occurred—"talkies" had arrived! Except for two Charlie Chaplin movies released in 1931 and 1936, no silents were made after 1930. That was the year in which Garbo talked for the first time, Dietrich appeared in her American debut and Harlow made history in "Hell's Angels". Talking pictures required trained voices, and stage stars like Helen Hayes, Paul Muni, Mae West, Claudette Colbert, Leslie Howard and scores of others were lured to Hollywood. The movies became more "adult"—and the comics kept apace.

1934 was a Lafitte-Rothschild year for story strips. The climate was right and at least half a dozen vintage strips came on the market. "Secret Agent X-9" made its first appearance, and the spy-thriller was upon us. Dashiell Hammett, who's "Thin Man" was made into a landmark "talkie" that year, was the logical man to write the continuity. Alex Raymond made his debut as its illustrator, and he went on to create "Jungle Jim" in 1935, "Flash Gordon" in 1940, and "Rip Kirby"

DICK TRACY 1931

GOOD EVENING, MR. TRUEHEART – HOW'S THE DELICATESSEN BUSINESS THIS EVENING!
WELL! HELLO DICK – IF YOU'D BEEN A MINUTE LATER YOU'D HAVE HAD TO GO UPSTAIRS BY THE SIDE ENTRANCE – I WAS JUST CLOSING UP FOR SUPPER.
HELLO TESS – GEE, YOU LOOK PRETTY
WELL WHY NOT FOR MY VERY BESTEST BOY FRIEND – HURRY UP. YOU POOR DEARS, WE'RE ALL STARVED
MAMMA, THE BREADEATERS ARE ALL HERE HOW'S THE FOOD!
OH, AND AM I GLAD YOU'VE COME! IT'LL GET ME AWAY FROM THIS PAPER AND THESE TALES ABOUT GANGSTERS. I CAN'T BEAR TO READ THEM AND I CAN'T LEAVE THEM ALONE.
CONTINUED.

Flash Gordon 1942

COLONEL FLASH GORDON IS CALLED TO DEFENSE STRATEGY HEADQUARTERS. THE GENERAL IN CHARGE SPEAKS: "YOUR RAY-BEAMS WOULD MAKE FREEDOM FOREVER SAFE AGAINST ATTACK, BUT THERE IS NOT ENOUGH RADIUM ON EARTH TO MANUFACTURE THEM."
"THERE IS BUT ONE SOLUTION," SAYS FLASH, "I'LL ROCKET TO THE PLANET, MONGO, FOR A NEW SUPPLY!"
FLASH ENLISTS ZARKOV'S AID: "DESIGNING THE SHIP IS EASY," SAYS THE GREAT SCIENTIST, "BUT OUR ROCKET FUEL IS SO SHORT THAT WE MAY NOT BE ABLE TO REACH MONGO!"
"WE'LL RISK THAT," SAYS FLASH, "BUT REMEMBER--DALE MUST NEVER KNOW!"
FLASH AND ZARKOV WATCH THEIR GREAT SHIP GROW--BUT FLASH'S HEART IS HEAVY--THIS DANGEROUS MISSION MAY PART HIM AND DALE FOREVER!
ON THE NIGHT BEFORE THE TAKEOFF, FLASH TELLS DALE THAT HE IS LEAVING ON A SECRET MISSION FOR THE GOVERNMENT. "DON'T FORGET, DARLING, THAT I LOVE YOU MORE THAN WORDS CAN EXPRESS!"
A STRANGE DREAD CLUTCHES DALE'S HEART--THIS SADNESS IS SO UNLIKE FLASH--SHE MUST KNOW WHERE HIS ASSIGNMENT IS TAKING HIM---
IT IS LATE WHEN FLASH LEAVES HER, BUT DALE RUSHES TO ZARKOV'S APARTMENT: "I'M SORRY, DALE, BUT I CAN'T TELL YOU WHERE WE'RE GOING--IT'S A MILITARY SECRET," SAYS ZARKOV, "EXCUSE ME A MINUTE---THE 'PHONE IS RINGING---"
1-4-42. Copr. 1942, King Features Syndicate, Inc., World rights reserved
WHILE ZARKOV ANSWERS THE 'PHONE, DALE WANDERS INTO HIS STUDY. HER EYE FALLS ON A LETTER. IT IS DATED THAT AFTERNOON AND READS: "ROCKET READY--WILL MEET YOU AT AIRPORT AT FIVE A.M." (SIGNED) FLASH.
NEXT WEEK: A FRIEND IN NEED

Dashiell Hammett

in 1946, all with a brilliance of craftsmanship that has rarely been surpassed.

"Mary Worth" (which Martha Orr started as "Apple Mary") began her endless voyage from one crisis to another and with several different creators. Allen Saunders started writing it in 1938 and Ken Ernst took over the drawing in 1947, and they have had a highly successful collaboration ever since. "Mary" went through a number of cosmetic transformations and intensive updating of setting and material, and today she still reigns in the comics as the queen of the soaps.

1934 also brought forth "Mandrake the Magician", Lee Falk's imaginative creation which is popular world-wide because its timeless plots and unusual locales are interesting in any language. That same year, V. T. Hamlin's "Alley Oop" first appeared, a highly successful look back into man's caveman past and, later, with the use of a time machine, into his probable future.

Li'l Abner **1936**

TO LI'L ABNER, GOING TO NEW YORK MEANS A GLORIOUS ADVENTURE.
BUT TO DAISY MAE IT MEANS SOMETHING ELSE.
YIPPEE! AH'M A-GOIN' TO NEW YAWK. YAY!
ARE YO' REALLY GOIN'?
YOU BET! DAWGONE, AH'M HAPPY! - HAIN'T YOU, DAISY MAE - HAIN'T YOU?
Y-YES.. RECKON AH AM. AH GOTTA GO NOW

And still two of the all-time great cartoonists were ready to come on stage in 1934—Al Capp and Milton Caniff. While "Li'l Abner" is a satire —and perhaps does not truly belong in the category of the story strip—it has always held to a plot line rather than the gag-a-day formula. Using a thin thread of story, Capp became the leading satirist of the human—and inhuman—condition. He has commented with slashing wit on every stripe of human being in his wild and funny saga.

Milton Caniff is a legend in his own time and his fabulous success with "Terry and the Pirates" has not been equalled. As the adventure story began to unfold in the comics, a more illustrative technique in drawing and realistic dialogue in the continuity became apparent, but it was Caniff who developed the style that most adventure strips were to follow. The Second World War brought him to even greater heights of fame as he dramatically depicted the Far East battle scene. With Caniff, the melodrama in comic strips came of age. Men and women were living adult lives, even when they didn't overtly talk about it.

NTRODUCING
TERRY
AND THE
IRATES
TERRY IS A WIDE AWAKE AMERICAN BOY WHOSE GRANDFATHER LEFT HIM A MAP OF AN ABANDONED MINE IN CHINA....
THE OTHERS CONCERNED IN HIS TREASURE HUNT ARE..
PAT RYAN - TERRY'S PAL, TWO FISTED ADVENTURER
DALE SCOTT.. WHO RUNS THE BOAT ON WHICH THE TREASURE HUNTERS SAIL.
POPPY JOE... A HALF-CASTE, WHO HAS LEARNED OF THE TREASURE - AND MEANS TO HAVE IT.
OL' POP SCOTT.. - DALE'S FATHER, ENGINEER ON THE TREASURE BOAT...
MILTON CANIFF
GEORGE WEBSTER CONFUCIUS.... BETTER KNOWN AS CONNIE - SHIP'S COOK
STARTS IN THIS SPACE TOMORROW!

Terry–Friday, November 9, 1934

TERRY AND THE PIRATES—RECEPTION COMMITTEE

THERE'S THE NATIVE VILLAGE MENTIONED ON THE MAP! - WE MUST BE HEADIN' RIGHT!
NOT A VERY HOSPITABLE LOOKING SPOT!
GEE! GET A GLANCE AT THOSE PEOPLE ON THE BANK!
MILTON CANIFF
GOLLY, SUCH A MOB! - WHAT ARE THEY SAYING, CONNIE?
OH, NOT MUCH! - THEY SAY - IF FOREIGN DEVILS COME ASHORE THEY WILL JUST CUT OFF HEADS —! THAT'S ALL!

Buz Sawyer **1943**

I'VE GOT TO FIND THAT LUCK CHARM, CHILI.
ANY ONE, BUZZY, MY LAD, WHO CAN ESCAPE FROM THREE ZEROS IN AN S-B-D, AND HAS AS MANY GIRLS AS YOU HAVE, NEEDS NEITHER CHARM NOR LUCK. YOU'VE ALREADY GOT IT.
TOO WEEEEEE!
ALL PILOTS REPORT TO AIR PLOT IMMEDIATELY!
HEY! SOMETHING'S UP. GANGWAY FOR PILOTS!

STEVE ROPER & MIKE NOMAD — by saunders & overgard

© Field Enterprises, Inc., 1972
FIRE SWIFTLY ENVELOPS THE AGE-DRIED WOOD OF THE CABIN—
SOON THEY WILL STUMBLE OUT, HUGO! BE READY WITH YOUR PISTOL!
WE'VE GOT NO CHOICE, STEVE! ··EITHER WE BURN UP IN HERE OR WE RUN FOR IT AND TRY TO WIN THE SHOOT-OUT!
OKAY! GET READY TO OPEN THE DOOR, LES!-- MAY BE WE CAN MAKE IT TO THE HIGHWAY WITH ARTHUR AS A SHIELD!

Another dramatic change came between these two shifts, in 1943, when Roy Crane, one of the real geniuses of adventure strip art, left Captain Easy for Buz Sawyer. The new character was a Navy hero at the start, but, like Canyon, he too now wears civilian clothes.

O'Neill

No doubt the plays, films and novels of the period helped to make it all possible. Hemingway, Steinbeck, Fitzgerald, O'Neill, Hellman were making their mark felt on all the media. The movies made giant steps in growing up with adaptations of successful stage hits: "The Front Page", "Grand Hotel", "Anna Christie", "Dinner At Eight", "Dead End", "The Little Foxes". Suspense dramas became tougher and more sophisticated: "The Lady Vanishes", "The Thirty Nine Steps", "The Maltese Falcon", "Double Indemnity". "Citizen Kane" alone changed the look of the movies and comic strips forever.

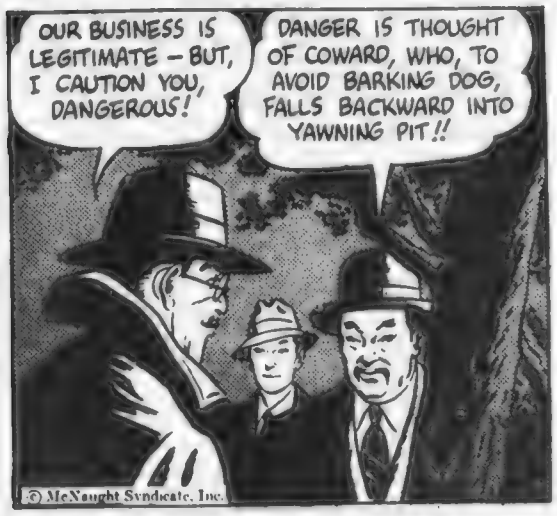
But, while the adventure strips were influenced by the work of innovators in films, directors were learning from the strip form too. Great creators like Federico Fellini, Orson Welles and Alain Resnais have credited their development to their early interest in the comics art form.

As the films of Bogart, Gable and Cagney took on a hard-boiled toughness, the fast-paced adventure strips did also. Exemplifying this genre is "Steve Roper and Mike Nomad", with its strong, cynical story line by Allen Saunders and brittle, sharp drawing by William Overgard. Like "Mary Worth", this was also a plastic surgery and blood-infusion job of great skill, changing the proverbial sow's ear into a money-packed purse.

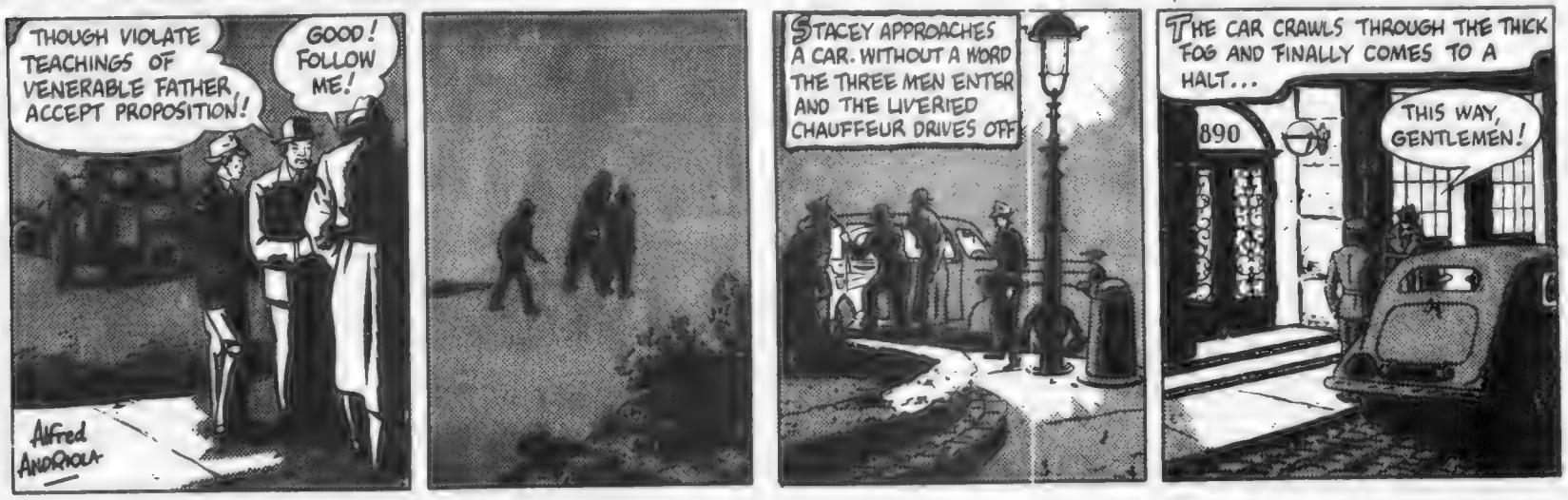
Federico Fellini

Cagney Harlow

CHARLIE CHAN


OUR BUSINESS IS LEGITIMATE – BUT, I CAUTION YOU, DANGEROUS!
DANGER IS THOUGHT OF COWARD, WHO, TO AVOID BARKING DOG, FALLS BACKWARD INTO YAWNING PIT!!
© McNaught Syndicate, Inc.

A young novice, whose name I seem to recall as Alfred Andriola, adapted "Charlie Chan" to the comics in 1938. The strip ran for five years, but he was anxious to exchange the middle-aged, philosophic Chan for a young, virile hero in the American vein. In 1943, he created his current detective, "Kerry Drake".


THOUGH VIOLATE TEACHINGS OF VENERABLE FATHER, ACCEPT PROPOSITION!
GOOD! FOLLOW ME!
Alfred Andriola
STACEY APPROACHES A CAR. WITHOUT A WORD THE THREE MEN ENTER AND THE LIVERIED CHAUFFEUR DRIVES OFF
THE CAR CRAWLS THROUGH THE THICK FOG AND FINALLY COMES TO A HALT...
890
THIS WAY, GENTLEMEN!

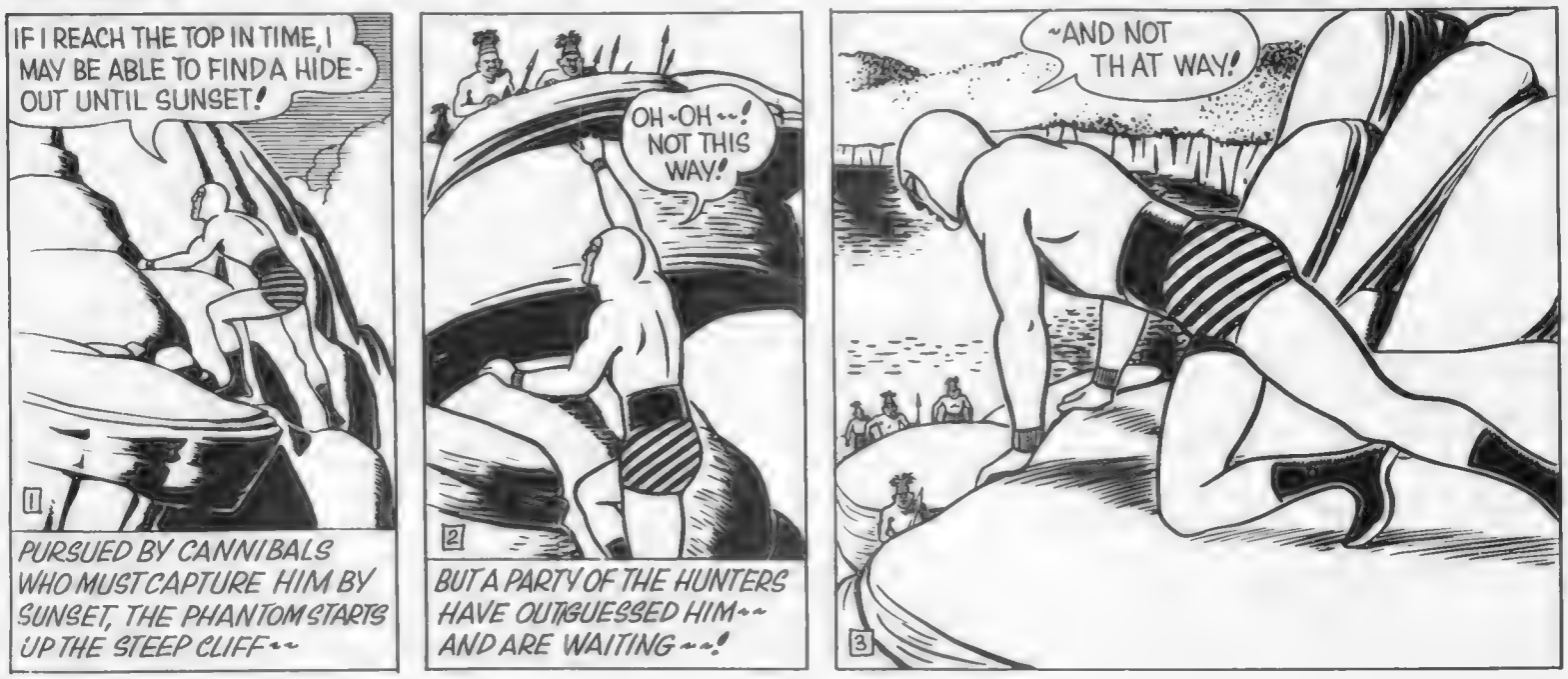
Prince Valiant
IN THE DAYS OF KING ARTHUR
WRITTEN AND ILLUSTRATED BY HAROLD R FOSTER
Our Story: IN AN ANCIENT BURIAL CHAMBER HIGH ON A MISTY MOUNTAINSIDE, PRINCE VALIANT TUNES A LUTE AND SINGS. ALL DAY HE PLAYS AND SINGS UNTIL THE RUSTINESS LEAVES HIS VOICE, ONCE AGAIN HIS FINGERS ARE NIMBLE ON THE STRINGS, AND ALL THE OLD SONGS COME BACK TO HIM.
AND FAR INTO THE NIGHT HE PRACTICES THE SLY DECEPTIONS HE LEARNED LONG AGO FROM SLITH, THE GAY MASTER OF DECEIT.
WHEN AT LAST VAL FEELS HIMSELF READY FOR HIS ADVENTURE, HE ARRANGES A SET OF SIGNALS BY WHICH SIR WALDOC AND RUY CAN TELL HOW THEIR PLANS ARE GOING.
THEN HE RIDES TOWARD GRIM OSWICK SINGING, AND THE SONG HE SINGS IS ONE THAT HE AND GAWAIN HAVE OFTEN SUNG TOGETHER. IF GAWAIN IS BEING HELD BEHIND THOSE WALLS, HE WILL HEAR AND PERHAPS BE ABLE TO SIGNAL HIS WHEREABOUTS.
"STAND ASIDE, HOMELY ONES, AND MAKE WAY FOR CID, GREATEST OF TROUBADOURS! I BRING SONGS, MAGIC AND WIT. AND, I MIGHT ADD, AN EMPTY BELLY!"
TROUBADOURS ARE ALWAYS WELCOME, SO VAL ENTERS THE CASTLE EASILY TO TAKE THE PLACE MADE VACANT WHEN RUY LEFT TO ESCAPE THE HEADMAN'S AXE.
KING OSWICK HEARS OF THE NEW ARRIVAL. "BRING HIM IN AND LET US TEST HIS SKILLS," HE ORDERS.
NEXT WEEK-Discovery?
HAL FOSTER

Marilyn Monroe

The mystery novels of James M. Cain, Dashiell Hammett, Raymond Chandler and W. R. Burnett had all successfully created a style of hard, brutal realism, which detective comics were quick to adopt, realizing, however, that in the comics at least, a little violence and toughness go a long way.

Another trend was to the exotic, both in time and place. Hal Foster, who had left "Tarzan" to the bril-

The Phantom


IF I REACH THE TOP IN TIME, I MAY BE ABLE TO FIND A HIDE-OUT UNTIL SUNSET!
1
PURSUED BY CANNIBALS WHO MUST CAPTURE HIM BY SUNSET, THE PHANTOM STARTS UP THE STEEP CLIFF--
OH-OH--! NOT THIS WAY!
2
BUT A PARTY OF THE HUNTERS HAVE OUTGUESSED HIM-- AND ARE WAITING--!
--AND NOT TH AT WAY!
3

WELL, HERE'S THE STORY. I HOPE IT'S THE RIGHT THING TO DO. IF ANYTHING TERRIBLE HAPPENS TO ABRETHA, I....I....
1-19
TERRIBLE IS PUTTING IT MILD!
ALONE ON A DESERT ISLAND....WITH NOTHING TO EAT!
GOSH! I....I THINK THE ROPE IS LOOSENING.
MEANWHILE
AND NOW, A NEW SETTING FOR MY VERY PROFITABLE YOUTH-RAY RING RACKET.

liant talent of Burne Hogarth, started "Prince Valiant" in 1937, a look into the romantic and adventurous days of King Arthur, told in stunningly beautiful Sunday pages. Lee Falk, having found success with "Mandrake", achieved it again in 1936 with "The Phantom", an absorbing fantasy set in the depths of the African jungle.

In the movies, actresses from Theda Bara to Marilyn Monroe have always played their roles as goddesses who liberated the sexuality of women—and men!—everywhere. But in the forties, as the Second World War enveloped the globe, the ladies were deep into what was once considered man's professional world. Movie actresses like Joan Crawford, Greer Garson, Rosalind Russell, Ingrid Bergman, Bette Davis and Katharine Hepburn appeared as doctors, scientists, reporters and assorted trail-blazers. "Brenda Starr", by Dale Messick, made her first voluptuous and starry-eyed appearance in 1940 and newspaper report-

Bette Davis

Johnny Hazard

ACTING ON A RADIOED ALERT FROM THE CASTLE, BINOX'S CHAMPION, GILDRED, PREPARES A WELCOME...
9-29
...FOR HAZARD AND HIS TRICKY GUIDE...FLOSSIE DELL!
REMEMBER, BABY—IF YOU'VE SET ME UP FOR A KILL...
...THESE HANDCUFFS MAKE US INSEPARABLE PARTNERS!
© King Features Syndicate, Inc., 1970. World rights reserved.
FRANK ROBBINS
?
9-17U

STEVE CANYON
MILTON CANIFF
FLYING OFFICER HASTY, YOU WERE TOLD TO REST AFTER OUR JOLLY LITTLE HORROR SHOW WITH MADAME HOOK!
INTELLIGENCE OFFICER HASTY GOT A BIT BIG FOR HER SIZE—AND NEARLY MADE STATISTICS OF BOTH OF US!
STEVE, I DO FEEL A FOOL FOR HAVING BOTCHED OUR CONFRONTATION WITH MY PET BADDIE!
I NOW REGARD IT AS A PERSONAL DUEL BETWEEN FEMALES—

Release Monday, July 19, 1948

REX MORGAN, M. D. *By* **DAL CURTIS**

J J., I MUST SEE YOU ALONE! ...WHAT I HAVE TO TELL YOU IS NOT PLEASANT, BUT YOU SHOULD KNOW!
Toni Van Coyne Makes Successful Singing Debut
WELL, HOMER PEDICORD, IT WILL BE GOOD TO SEE YOU, ANYWAY!... MEET ME AT MY OFFICE AT NOON!
WHILE AT DR MORGAN'S OFFICE...
SORRY I COULDN'T TAKE YOU HOME FROM THE CASINO LAST NIGHT, JUNE!
THINK NOTHING OF IT, DOCTOR MORGAN! AFTER ALL, YOU MUST TAKE CARE OF YOUR GOLD-PLATED PATIENT!
I DROVE TONI'S CAR BECAUSE I HAD TO TALK TO HER!
I CAN'T KEEP UP WITH MODERN MEDICINE!. HERE I WAS THINKING PATIENTS WERE BEING TALKED TO IN DOCTORS' OFFICES!
7-19

ing has never been more glamorous.

During the Second World War and the decade after, aviation achieved a technical sophistication which was reflected in countless movies glorifying the exploits of real and imaginary heroes. In this period, two cartoonists switched from the fly-boy they were doing to a new one. In 1941, Frank Robbins, who had taken over "Scorchy Smith", created "Johnny Hazard" in his own very personal and liquid style. In 1947, Milton Caniff, making a startling decision, switched from "Terry" to "Steve Canyon", an Air Force hero who recently settled down to marriage and a civilian suit.

1948 saw the birth of the medical profession in comic strips with "Rex Morgan, M.D.", and 1951 brought law and justice on the scene with "Judge Parker". They are written with great expertise by Dr. Nicholas Dallis; "Morgan" is drawn by the team of Marvin Bradley and Frank Edgington and "Parker" by Harold LeDoux. Both strips were to be followed by many doctors and lawyers in countless TV series in the years to come.

In the middle forties television began to invade the living room and the world was never the same again. Radio sputtered, gasped, licked its wounds, turned to music, news and talk, and made peace with the competition.

The gargantuan cyclops with a voracious appetite prospered like the green bay tree. Soap operas, which had been a mainstay of radio, became much more potent and personal with actors performing right on the home screen.

Release Monday, Nov. 24, 1952

JUDGE PARKER *By* **PAUL NICHOLS**

EACH WORD SEEMS TO SUSPEND ITSELF IN THE STILLNESS OF THE COURTROOM AS JUDGE ALAN B. PARKER PRONOUNCES SENTENCE...
...TO SERVE THE REMAINING YEARS OF YOUR NATURAL LIFE...
DAN HEILMAN
...AND THE APPROVING VOICES OF AN ENRAGED CITIZENRY DROWN OUT THE BOLD THREATS OF A VICIOUS HOODLUM.
YOU'RE NOT GETTIN' AWAY WITH THIS ... DO YOU HEAR ME?
WHAT'S ROCKY GONNA DO WHEN HE HEARS ABOUT ONE OF HIS BOYS GETTIN' THAT RAP?
DON'T WORRY.' THE BOSS'LL TAKE CARE OF IT ...IN HIS OWN WAY!

SO WHEN EARL GOT THOSE LETTERS, EVE, HE TOOK OFF.. AND IF HE ISN'T BACK IN 48 HOURS.. HE'S WASHED UP ON THE JOB.
© King Features Syndicate, Inc., 1966. World rights reserved.
HE'S HERE... AND HE'S COME BECAUSE...
Stan Drake
3-31
I HATED EVE BECAUSE I THOUGHT SHE DELIBERATELY WENT AFTER MY MAN. WELL, NOW I KNOW SHE DIDN'T. HOW DO I KNOW? I'VE SUFFERED A SUDDEN ATTACK OF COMMON SENSE!!
MEANWHILE, "HERE" AT THE AIRPORT..

In the fifties new strips turned to sentiment and romance, possibly as an antidote to the grim war years, possibly as competition to the endless disgorge of daily melodrama on TV. "The Heart of Juliet Jones" began in 1953 and Stan Drake created it with great skill and beauty.

Gus Edson, who had been doing "The Gumps" since the death of Sidney Smith, teamed up with Irwin Hasen in 1955 to produce "Dondi", the story of a wide-eyed World War II orphan transported to the land of G.I. Joe—America the beautiful, with appropriate discords.

In 1957 Leonard Starr's "On Stage" brought the romantic story to its apogee. With literate dialogue, interesting plot lines and spectacular drawing, it is the first feature with a theater background to meet with success in the comics. It was not until 1962 that another story strip—"Apartment 3G"—made its initial appearance. A revolving cycle of boy meets girl variations, it is stylishly written by Nick Dallis and brilliantly drawn by Alex Kotzky.

The sixties brought more freedom in life styles, clothes, entertainment and social mores. And more frustration. War, the generation gap, the drug scene, law and order and black power all became problems of great magnitude and all were probed in the arts as they sensitized our consciousness.

Again, what was happening in the world could not be ignored, and a new element entered the comics—the integrated story strip. Though the casts of "Mandrake", "The Phantom" and "Tarzan" had been integrated from their inception, and

DONDI

Mon. Sept. 26, 1955

Copr. 1955 by The Chicago Tribune
DONDI, SIX-YEAR-OLD WAR ORPHAN IS PICKED UP AND BEFRIENDED BY TWO GOOD-HEARTED G.I.'s-- CORP. TED WILLS AND PFC. WHITEY McGOWAN...
THEY BRIBE AWAY HIS TEARS AND FEARS AND "INDUCT" HIM INTO THEIR OUTFIT. DONDI QUICKLY WINS HIS WAY INTO THE AFFECTION OF HIS "BUDDIES"!
9/26
SHARING THEIR MESS, THEIR BARRACKS, AND THEIR BLUFF KINDNESS, DONDI KNOWS REAL HAPPINESS FOR THE FIRST TIME IN HIS LIFE!
GUS EDSON and IRWIN HASEN
BUT THEN-- SUDDENLY THE BOTTOM DROPS OUT OF HIS WORLD!
WORD COMES THAT HIS BELOVED "BUDDIES" ARE TO BE ROTATED STATESIDE! DONDI DISAPPEARS! AND TWO SADDENED G.I.'s BOARD THEIR TROOP TRANSPORT!

Tue. Sept. 27, 1955

I OUGHT TO BE THE HAPPIEST DOUGHFOOT IN THIS MAN'S ARMY--GOING HOME TO GOD'S COUNTRY AFTER TWO LONG YEARS!
YEAH, TED! I MISS THE KID PLENTY MYSELF!
9-27
I'M COMING BACK SOME DAY AND FIND LITTLE DONDI!
THAT'S ONE TRIP I WON'T MISS, PAL! HMM-- SURE WISH THE KID WAS WITH US NOW!
AM HERE! WHEN IS GOING TO BE CHOW? NOT EATING FOR TWO DAYS!
DONDI!!
GUS EDSON and IRWIN HASEN

...ABOUT TO TURN HIMSELF IN, JOHN CHANGES HIS MIND WHEN HE LEARNS THAT RUTH LINDSTROM HAS ALREADY INFORMED THE AUTHORITIES ABOUT HIM...
...JOHN IS GONE?! ...BUT HOW CAN WE GO ON TONIGHT?! HIS UNDERSTUDY'S OUT WITH THE FLU, AND...
ROB WILL PLAY ANTONY. HE'LL CARRY A SCRIPT ON STAGE.
© 1969 by The Chicago Tribune World Rights Reserved
...BUT THAT'S AWFUL! HOW COULD JOHN JUST LEAVE LIKE THAT?! THERE'S SOMETHING FUNNY ABOUT THIS!...
NO, ABBY. THERE ISN'T A SINGLE THING ABOUT IT THAT'S FUNNY!
...BUT ON HIS WAY TO THE CANADIAN BORDER, JOHN DOES AN ABRUPT ABOUT FACE!...
WHAT'S THE USE?! WHY FIGHT IT?! I'M JUST A ©☆#●!! ROBOT!!
LEONARD STARR 11-10

more recent strips had used blacks on occasion in their story line, the first strip to incorporate blacks and whites as its leading protagonists was "Dateline: Danger!", drawn by Alden McWilliams and written by John Saunders, son of Allen. The black "problem" had been used in movies for a long time and had been widely probed in television dramas for a number of years, but comics are brought into the home on a different commercial basis from other media. "Dateline", started in 1968, was the beginning of a breakthrough.

In their surge to more mature entertainment, all the story-telling media have made giant strides from their hesitant, saccharine beginnings. The comics have had the strongest resistance to crack, because the audience is preordained by newspaper sales, but many taboos of the story strip will always be with us. We are a long way from the flesh-thrashing seen in many current movies, or the group nudity now permitted on the stage, or the explicit scatology of the modern novel. Pornography is not our bag; that's for the underground press. It takes judgment and control to entertain 100 million people daily and we accept that audience with great gratitude. We are a medium for all ages, for all kinds, and, we hope, for all time.

Author's note:

The limitations of space confine this piece to a discussion of those men who initially created strips. But many of my peers work admirably at continuing strips started by others. Cartoonists or writers not mentioned in the text are:

"Captain Easy"—Les Turner, later —Bill Crooks and Jim Lawrence.
"Flash Gordon"—Dan Barry.
"Gasoline Alley"—Richard Moores, William Perry.
"Joe Palooka"—Tony DiPreta.
"Little Orphan Annie"—Tex Blaisdell.
"Mandrake the Magician"—Fred Fredericks.
"Rip Kirby"—John Prentice
"Secret Agent Corrigan" (X-9)—Al Williamson and Archie Goodwin.
"Tarzan"—Russ Manning.
"Terry and the Pirates"—George Wunder.
"The Phantom"—Sy Barry.
"Winnie Winkle"—Max Van Bibber ●

DATELINE: DANGER! by John Saunders and Alden McWilliams

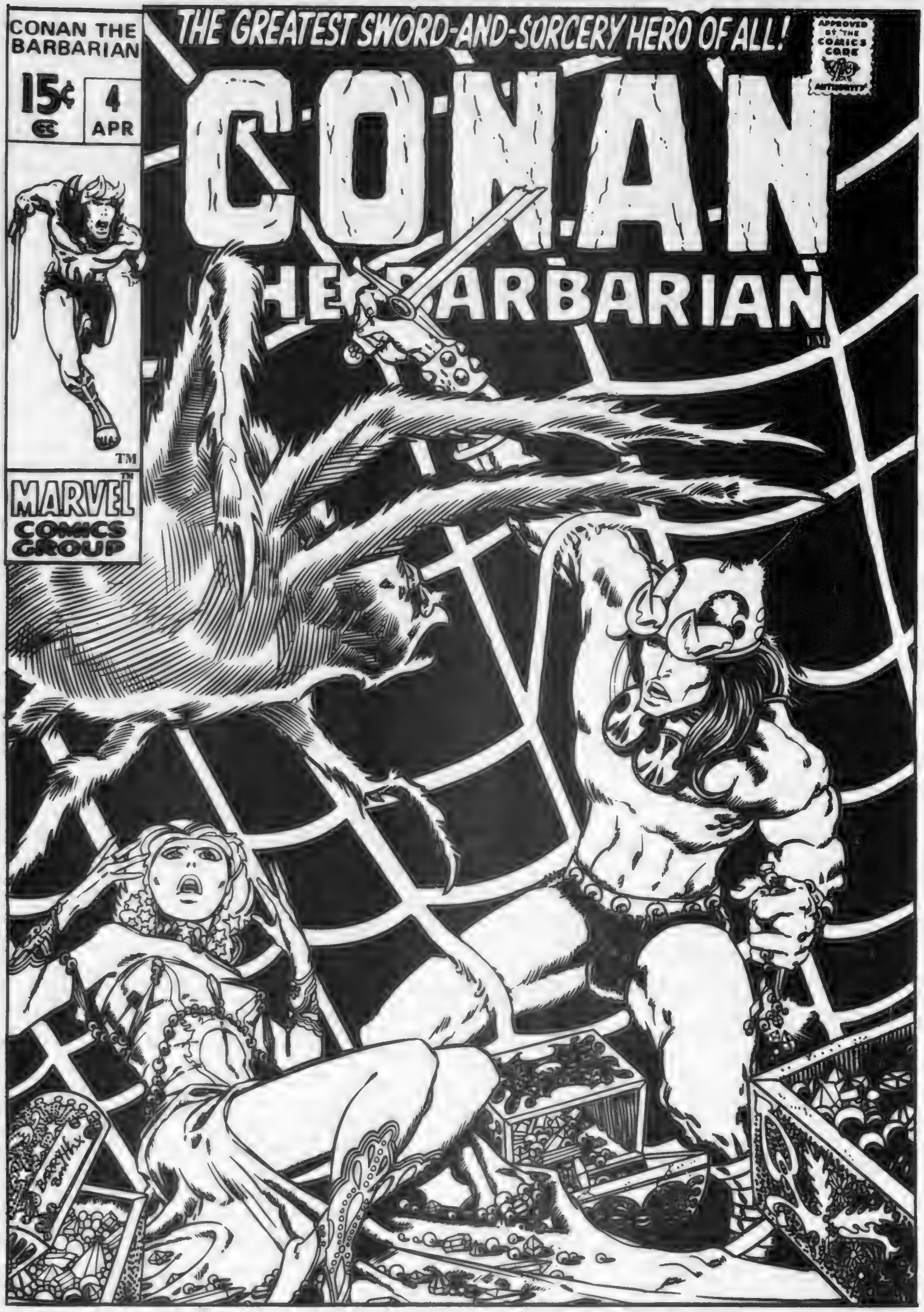
MAY I HAVE YOUR ATTENTION, MY FRIENDS!
HERE IT COMES, TROY! A GREAT ATHLETE IS ABOUT TO BE SENTENCED TO LIFE IN THE PRISON OF WEDLOCK!
AT THE POST-GAME PARTY, HOSTED BY DUKE'S FATHER, ADAM NOBLE, THE BIG MOMENT ARRIVES!
AS MANY OF YOU ALREADY KNOW, THIS IS THE HAPPIEST MOMENT IN MY LIFE!
© Tribune Enterprises, Inc. 1969
A. McWilliams J. Saunders 9-29
I CAN'T CALL HIM NOW... HE'S BUSY!
YOU'D BETTER TELL HIM, MISS LASALLE... A MAN SHOULD KNOW WHEN HIS BUSINESS IS GOING UP IN SMOKE!!

ACBA Awards

Just as we were about to go to press with this issue, The Academy of Comic BookArts held its 2nd Annual Awards Dinner in New York. There was no time to write any of the details of this fine affair, but we did tear out some previously planned pages on other subjects to include samples here of the great work by some of the winners.

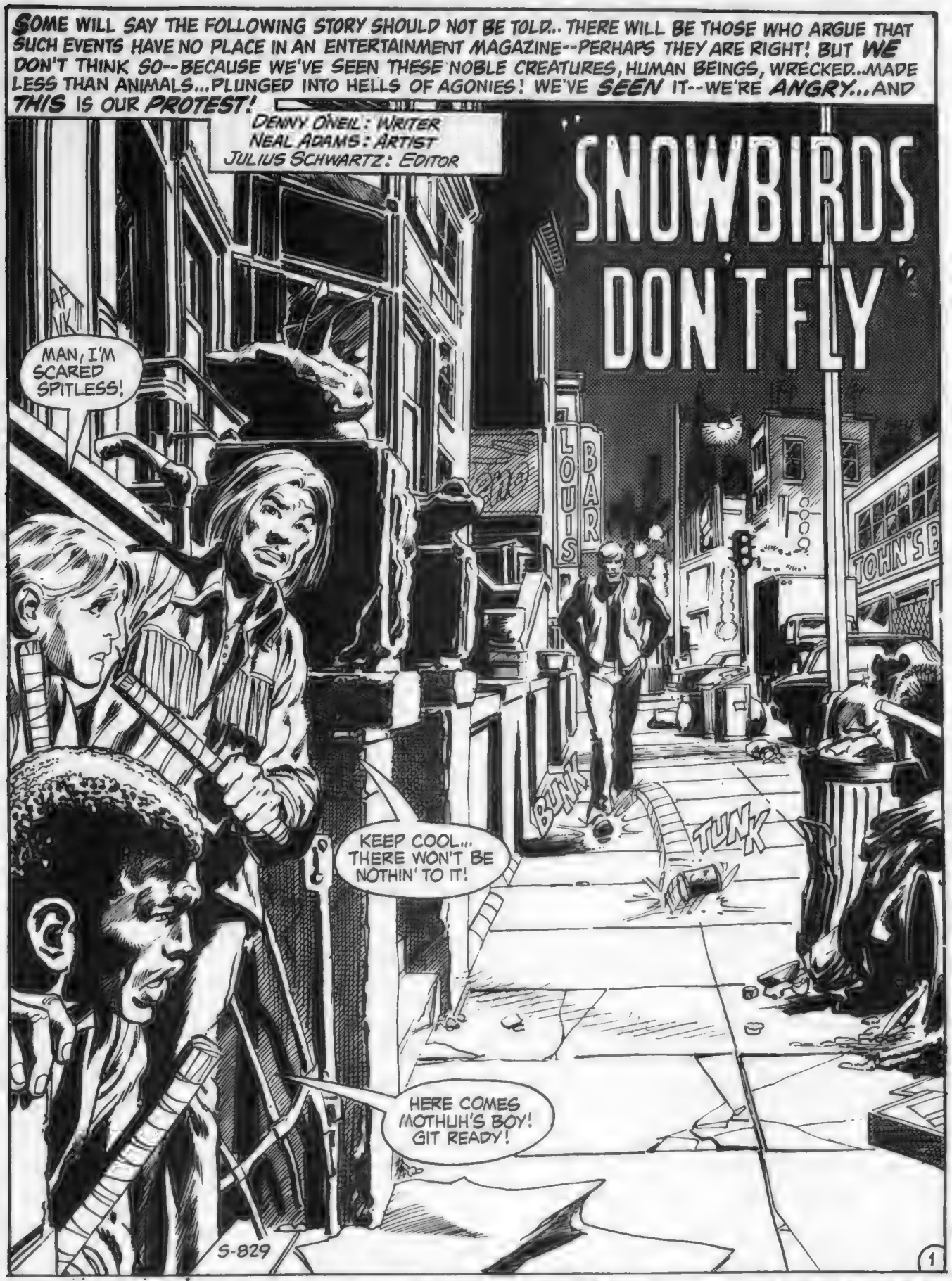
This is the ACBA version of the 'Oscar'—the SHAZAM, a pair of interlocking lightning bolts on a block of lucite. In the old 'Capt. Marvel' comic books, Billy Batson would holler SHAZAM and turn into Capt. Marvel. The letters stood for Solomon, Hercules, Atlas, Zeus, Achilles and Mercury.

Best Continuing Feature — CONAN THE BARBARIAN



Best Writer, Dramatic Division — ROY THOMAS

Best Individual Story — *'Snowbirds Don't Fly'*


SOME WILL SAY THE FOLLOWING STORY SHOULD NOT BE TOLD.. THERE WILL BE THOSE WHO ARGUE THAT SUCH EVENTS HAVE NO PLACE IN AN ENTERTAINMENT MAGAZINE--PERHAPS THEY ARE RIGHT! BUT WE DON'T THINK SO--BECAUSE WE'VE SEEN THESE NOBLE CREATURES, HUMAN BEINGS, WRECKED..MADE LESS THAN ANIMALS...PLUNGED INTO HELLS OF AGONIES! WE'VE SEEN IT--WE'RE ANGRY...AND THIS IS OUR PROTEST!
DENNY O'NEIL: WRITER
NEAL ADAMS: ARTIST
JULIUS SCHWARTZ: EDITOR
"SNOWBIRDS DON'T FLY"
MAN, I'M SCARED SPITLESS!
KEEP COOL... THERE WON'T BE NOTHIN' TO IT!
HERE COMES MOTHUH'S BOY! GIT READY!
LOUIS BAR
BUNK
TUNK
S-829
1

GREEN LANTERN, No. 85, Aug.-Sept., 1971. Published bi-monthly by NATIONAL PERIODICAL PUBLICATIONS, INC., 2nd & Dickey Sts., Sparta, Ill. 62286. EDITORIAL EXECUTIVE OFFICES. 909 THIRD AVENUE, NEW YORK, N.Y. 10022. Julius Schwartz, Editor. Carmine Infantino, Editorial Director. Sol Harrison, Production Manager. Ed Lolacher, Circulation Director. Second Class Postage Paid at New York, N.Y. and Additional Mailing Offices. No subscriptions. For advertising rates address Richard A. Feldon & Co., 41 E. 42nd St., New York, N.Y. 10017. Copyright© National Periodical Publications, Inc., 1971. All rights reserved under International and Pan-American Copyright Conventions. The stories, characters and incidents mentioned in this magazine are entirely fictional. No actual persons, living or dead, are intended or should be inferred.

"This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition, nor affixed to, nor as part of any advertising, literary or pictorial matter whatsoever." Printed in U.S.A.

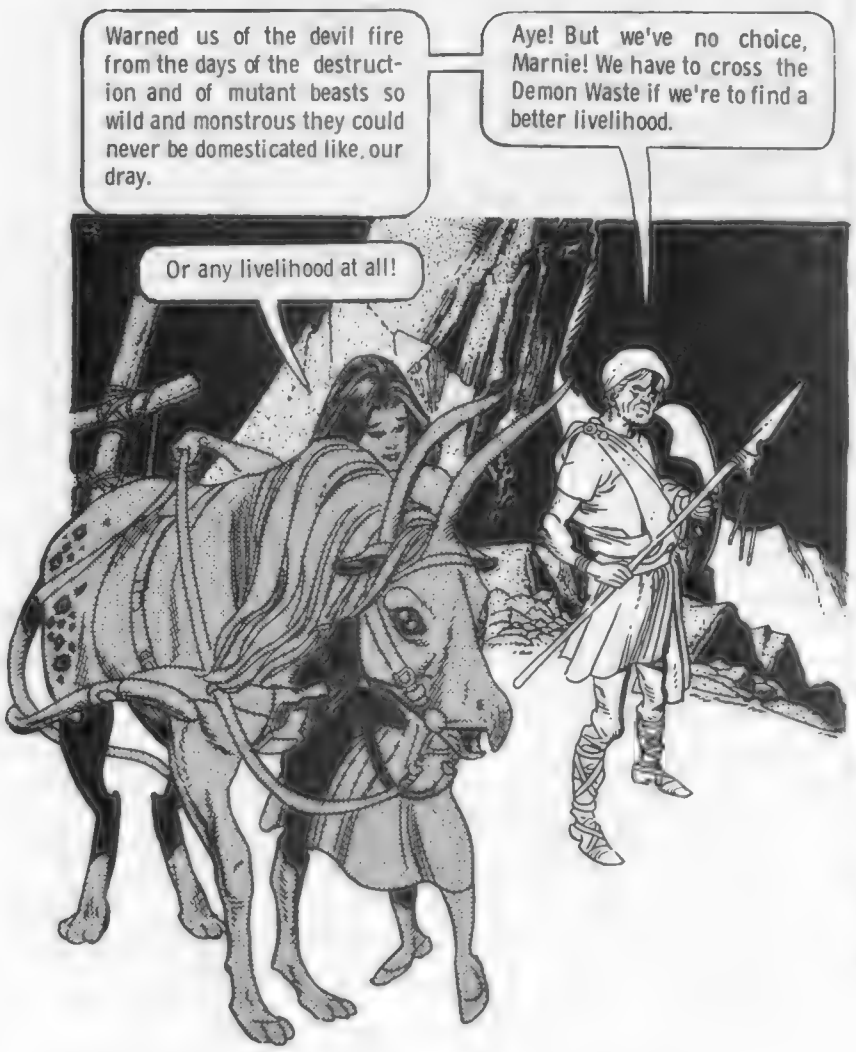
Best Penciler, Humorous Division — DAN DE CARLO

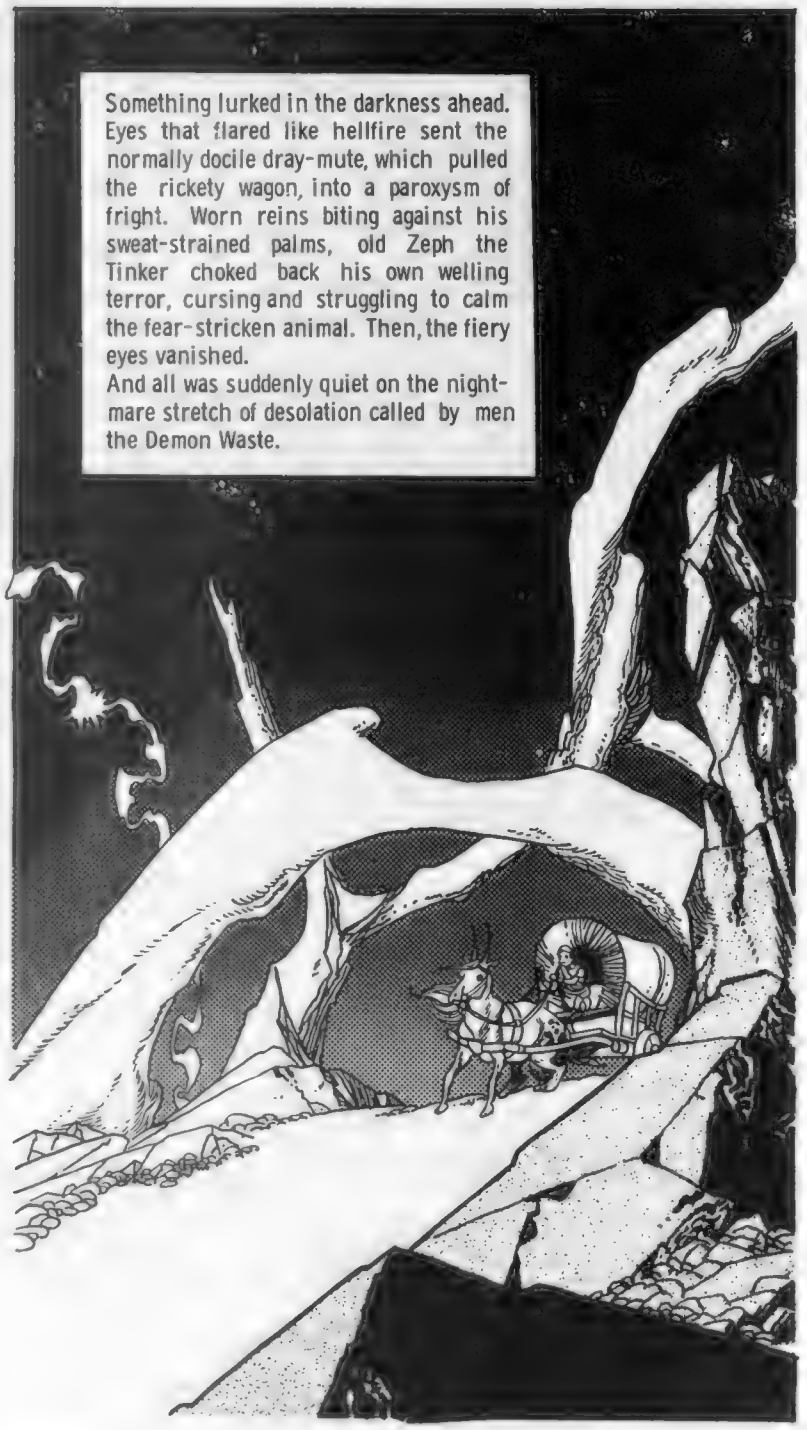
Betty and Veronica
in "GET A JOB"
I BOUGHT THESE BAVARIAN HOT-PANTS WITH THE MONEY I EARNED FROM BABY-SITTING!
THEY'RE REAL COOL! I ONLY WISH I COULD BUY A PAIR!
WHY CAN'T YOU?
DAD IS IN A RAGE OVER MY CLOTHES BILLS!
HE'S SO UNREASONABLE! HE SAYS I SHOULD EARN MY CLOTHES MONEY LIKE YOU!
POOR GIRL!

Best Inker, Humorous Division — HENRY SCARPELLI

BLACKMARK™

by Gil Kane


Warned us of the devil fire from the days of the destruction and of mutant beasts so wild and monstrous they could never be domesticated like our dray.
Aye! But we've no choice, Marnie! We have to cross the Demon Waste if we're to find a better livelihood.
Or any livelihood at all!


Something lurked in the darkness ahead. Eyes that flared like hellfire sent the normally docile dray-mute, which pulled the rickety wagon, into a paroxysm of fright. Worn reins biting against his sweat-strained palms, old Zeph the Tinker choked back his own welling terror, cursing and struggling to calm the fear-stricken animal. Then, the fiery eyes vanished.
And all was suddenly quiet on the nightmare stretch of desolation called by men the Demon Waste.

A rain drop hit Blackmarks's face. His eyes shot open and his ears rang with his mother's screams. Before he could get to his feet, grimy, callused hands locked on him like manacles. All his flailing, kicking, biting could not free him as he was dragged roughly forward.

Best Penciler, Dramatic Division — NEAL ADAMS

THE MIGHTY AVENGERS!®

SOUNDS: WE LIVE IN A COSMOS OF CACOPHONY AND CADENCE.
BLEATING CAR-HORNS--BELCHED OBSCENITIES---STACCATO JACK-HAMMERS--A THOUSAND OTHER NOISES THAT CIVILIZED FLESH IS HEIR TO...
AND, PERHAPS ONCE IN A DOZEN LIFETIMES---
--- A SOUND WHICH RENDS THE FABRIC OF FATE ITSELF--- AND TOLLS THE DEATH-KNELL OF AN ERA---!
OOOO
THOOM
THIS BEACHHEAD EARTH
STAN LEE EDITOR
714-B
ROY THOMAS WRITER
NEAL ADAMS ARTIST
TOM PALMER INKER
SAM ROSEN LETTERER

THE AVENGERS is published by MAGAZINE MANAGEMENT CO., INC. OFFICE OF PUBLICATION: 625 MADISON AVENUE, NEW YORK, N.Y. 10022. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. Published monthly except August, semi-monthly. Copyright (C) 1971 by Magazine Management Co., Inc., Marvel Comics Group, all rights reserved 625 Madison Avenue, New York, N.Y. 10022. Vol. 1, No. 93, November, 1971 issue. Price 25¢ per copy. No similarity between any of the names, characters, persons and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. Printed in the U.S.A. by World Color Press, Inc., Sparta, Illinois 62286. Subscription rate $3.75 for 13 issues including 25¢ King Size Special. Canada $4.25. Foreign subscriptions $5.25.

Best Inker, Dramatic Division — DICK GIORDANO

YOU BROUGHT THE FORMULA, YATZ?
YES! DO YOU HAVE MY FIVE MILLION DOLLAR FEE?
IT HAS BEEN DEPOSITED IN YOUR SPECIAL BANK ACCOUNT!
BRIDGE UNDER CONSTRUCTION
HOW DO I KNOW YOU'RE TELLING THE TRUTH?
YOU ARE WELL AWARE THAT OUR LEADER NEVER BREAKS HIS WORD!
WE WASTE TIME! THE FORMULA, YATZ!
YES, YES--IN A MOMENT! BUT, FIRST--IMAGINE AN ARMY WITH THE POWERS OF THE CREEPER!
HA HA
HA HA
AN INTRUDER!
YEAH! OLD INTRUDING CREEPER!--A PATRIOTIC SORT, I AM!--DON'T COTTON TO IMPORTANT INFO BEIN' SOLD TO FOREIGNERS!
DO NOT FRET! I CAN HANDLE THE MEDDLER!
DON'T COUNT ON IT, BABY DUCKS! SURE, YOU'RE STRONG AS ME...
THUD!
15

The story of

Rowlf

IN THE LAND OF CANIS, PEACE AND TRANQUILITY REIGNED. THE PEOPLE, MAINLY PEASANT FARMERS AND CASTLE SERVANTS, LOVED THE ELDERLY RULER. THE KING HAD A DAUGHTER, MARYARA, THAT WAS WONDEROUSLY FAIR TO LOOK UPON. THE GIRL WAS OF AN AGE TO RECEIVE SUITORS AND HER FATHER ENCOURAGED HER, FOR THE SAKE OF HER FUTURE SUBJECTS, TO MAKE A WISE CHOICE. SOME CAME TO COURT HER WITH HOPE OF GAINING A HANDSOME DOWRY, UNTIL THEY LEARNED THAT CANIS ALTHOUGH HAPPY, WAS A RELATIVELY POOR LAND. HOWEVER RAYMON WAS CONVINCED THAT ONCE HE WAS IN POWER, HE COULD CHANGE THINGS, EXCEPT...

...FOR ROWLF. MARYARA WAS EXTREMLY FOND OF ROWLF; ROWLF LOVED HIS MISTRESS AS MUCHAS IT IS POSSIBLE FOR A DOG TO LOVE A HUMAN. ROWLF DIDN'T CARE FOR MARYARAS SUITORS, ESPECIALLY RAYMON.

I HAVE A VERY SPECIAL SUPRIZE FOR YOU TODAY. WE'RE GOING TO SEE SORTRUM THE WIZARD. I'VE PERSUADED HIM TO GIVE US A DEMONSTRATION OF HIS OCCULT POWERS!
THAT SHOULD BE VERY INTERESTING RAYMON.

Hall of Fame Award — WILL EISNER

Below are the names of the other artists and writers who won awards at the ACBA Awards Dinner. Unfortunately, at press time, we hadn't received samples of their work to include here.

Best Writer, Humorous Division — JOHN ALBANO

Best Letterer, General Division — GASPAR SALADINO

Best Colorist, General Division — TATJANA WOOD

Outstanding New Talent — RICHARD CORBEN and MIKE KALUTA

Superior Achievement by an Individual — JACK KIRBY

Foreign Comic Award — FRANK BELLAMY for STAR TREK

Noted Mexican Artist

Also arriving, just at press time, were some photos taken at the International Comics Congress by the noted Mexican illustrator JORGE PEREZ VALDES. He also included a copy of his recent illustrated novel, published in comic book form—an adaptation of Pearl Buck's "The Good Earth". We're including a sample of his fine art work, along with several of his photos.

with Jack Tippit, President of the National Cartoonists Society, and Jim (Berry's World) Berry.

EL OCIO DE LAS SEÑORAS RICAS, FAVORECÍA EN ELLAS EL VICIO DE FUMAR OPIO.
SU OPULENCIA LES PERMITÍA TIRAR LA COMIDA SOBRANTE.
EN CRUEL CONTRASTE CON EL HAMBRE DE LOS POBRES, PARA QUIENES NO EXISTÍA MÁS PRECIADO ALIMENTO QUE EL ARROZ.
GN-1-3

Distinguished visitors to the Comics Congress: Mauricio De Sousa (famed Brazilian cartoonist), Naumim Aizen (Secretarial Director of the publishing firm which introduced comic books to Brazil), Jayme Cortez (noted illustrator), and Alvaro De Moya (Professor of Mass Communications at the University of Sao Paulo).

TRAS LA GRAN MURALLA, UNA DE LAS MARAVILLAS DEL MUNDO ANTIGUO, EL PUEBLO CHINO SE DEFENDÍA, NO SOLO DE LAS IRRUPCIONES DE LOS TÁRTAROS, SINO DE LAS COSTUMBRES EXÓTICAS DEL RESTO DEL PLANETA.
EN CAMBIO, SU FORMA DE VIVIR PARECÍA EXTRAÑA Y HASTA INCOMPRENSIBLE PARA OCCIDENTE.
ALLÁ VA LA NUEVA CONCUBINA DEL AMO.
CON ELLA SUMAN OCHO LAS PREDILECTAS DEL VENERABLE SEÑOR.

Jorge Perez Valdes with Milton (Steve Canyon) Caniff.

EL CRIADO SE ECHÓ A REIR CON MORDACIDAD.
¡JA-JA-JA!
?
¿HAS PERDIDO LA CABEZA? ¿CREES QUE MI AMO DILAPIDARÁ EL TIEMPO ATENDIENDO A UN ANDRAJOSO COMO TÚ?
DESEO VENDER MI TIERRA. EL ALTO SEÑOR PODRÍA AGREGARLA A LAS QUE POSEE MÁS ALLÁ DE LA MURALLA.
LA EXPRESIÓN DEL GUARDIAN CAMBIÓ INMEDIATAMENTE.
TAL VEZ LE INTERESE, PUEDE APROVECHAR EL HAMBRE DE ESTA GENTE Y PAGAR CUALQUIER COSA.
ESPEREN. VERÉ SI LOS RECIBE.
GN-1-24
VALDÉS

Han är mannen som arbetar för att få JUD HURD

Jud Hurd, som han ser sig själv, har gett all världens tecknare något av en ryggrad med sin förnämliga tidskrift CARTOONIST PROfiles

TECKNARE ERKÄNDA I "FINKULTUREN"

— Av Bertil Falk —

WESTPORT, Connecticut (KvP) — Jag finner ingen anledning att berömma serietidningarna i USA för att de sist av alla massmedia genomfört rasinntegration. Det viktigaste som har hänt på den tecknade seriens område ligger på ett annat plan: det konstnärliga planet.

Mannen som säger det heter Sol Davidson. Till vardags är han vice VD vid ett privat kreditinstitut i Des Moines, Iowa. På fritid skriver han böcker i skilda ämnen och gör tillsammans med en tecknare i Kalifornien en högkvalitetsserie. Och antagligen har han rätt. Det är först på senaste året som tecknade serier börjar betraktas som konst i USA. Och i Connecticut norr om New York planeras just nu The Museum of Cartoon Art, ett museum tillägnat tecknandets konst, alla kategorier.

Att förberedelserna sker just i Connecticut är ingen slump, även om museet kanske kommer att förläggas någon annanstans. Denna delstat är av tradition ett tillhåll för tecknare. Enbart i och kring den lilla staden Westport bor drygt 30-talet tecknare. Bland dem också Jud Hurd, som ger ut kvartalstidskriften Cartoonist PROfiles (tecknarPROfiler). Tonvikten ligger på PRO, som står för professionell. Och tidskriften är i sig själv verkligen professionell — innehållsmässigt, layoutmässigt, en tidskrift som borde kunna studeras med stor behållning på reklambyråer och periodiska tidskrifter med känsla för snyggt förpackade produkter.

Men redaktören och utgivaren Jud Hurd behärskar inte bara detta medium suveränt. Han förser dessutom varje dag ett av USA:s stora syndikat med en teckning, som sprids i dagstidningar. Jud Hurd:

— Cartoonist PROfiles har nu 5 000 prenumeranter, varav ett 20-tal i Sverige. En av mina svenska läsare har förklarat att han visserligen tycker om tidskriften, men att han skulle vilja ha mer kommentar, kritik och analys. Jag har svarat att jag föredrar att låta tecknarna själva berätta om arbetsmetodik och syn på tecknandet. Bedömningen överlåter jag åt läsarna.

Jud Hurd avstår alltså med flit från att förse sina läsare med färdiggräddade åsikter. Tidskriften har nyss kommit med sitt 13:e nummer och har på tre år närmast blivit en institution för den löst sammahållna grupp som tecknarna utgör här i världen. 10 dollar, knappt 50 kr [illegible] kostar en årsprenu[illegible] [illegible]ramf[illegible]äder li-

Upptäcker tecknare

I det upprop som man har gått ut med heter det bland annat så här: "Det låter kanske orimligt, men faktum är att intelligentian i andra länder har upptäckt den amerikanska tecknarkonsten för länge sedan. Det finns aktiva sammanslutningar som arbetar med att rädda och studera våra arbeten i sådana länder som Frankrike, Italien, Sverige och Kanada. Först på sistone har våra egna universitet och museer ägnat frågan sin uppmärksamhet." Smärre samlingar av originalteckningar finns numera på the Smithsonian Institution och vid universiteten i Syracuse och Boston. Och alltjämt kan vanliga dödliga för några hundra [illegible] svenska kronor köpa [illegible] av sådana legen[illegible]knare som [illegible]vjker [illegible]-

CARTOONIST PROfiles

[illegible]

miljoner kronor. Den årliga driftskostnaden tror man kommer att ligga vid 300 000 kronor. De inkomster man i dag kan räkna med stannar emellertid vid 125 000 kronor per år.

Here is an account of Swedish Editor Bertil Falk's visit to CARTOONIST PROfiles, as it appeared in KVALLS-POSTEN.